

Saturday 5 December 2015

Amateur Photographer

GIFT GUIDE

24 IDEAS

for every budget
and photographer



Passionate about photography since 1884



Minimal drama

How to **keep it simple** for dramatic results

TESTED

Sigma 20mm f/1.4

The best wideangle lens for your
Canon or **Nikon** DSLR?



BACKYARD SAFARI Capture incredible wildlife photos in your own garden



**"Can
we get
hair and
make-up
in here
asap?"**

Take pictures like a pro



Canon PowerShot G5X
f/1.8 - 2.8 lens

Currys  **PCWorld**

WE START WITH YOU



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During the summer I spend as much time as possible in the garden. I use any excuse to be out there, and I'm always surprised by the amount of wildlife in my humble suburban plot. There's the occasional insect that I haven't seen before, the robin that patrols the area, the flocks of blue tits on the hunt for food, the fox that jumps over the fence at night, the noisy parakeets that make me forget I'm in South London, not to

mention the squirrels that dig up my lawn.

With winter drawing in I'm missing the garden, so I'm getting ready for spring by building a few features to make it great to photograph wildlife. First is a bird bath that will look like a natural feature.

There is plenty you can do to photograph the wildlife in your garden or local park, and on pages 10-15 Richard Peters talks us through his backyard safari and how you can embark on your own. **Richard Sibley, deputy editor**

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ONLINE PICTURE OF THE WEEK

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA



© ADRIAN CLARKE

All By Myself by Adrian Clarke

Canon EOS 7D, 150-600mm,
1/320sec at f/6.3, ISO 250

'This image was taken on a misty morning over Doxey Marshes, a local nature reserve managed by Staffordshire Wildlife Trust,' says Adrian. 'I often ride through on my way to work to see what's around. I had hoped for a shot like this after taking a similar image of a tufted duck, but on this day I was lucky that all the conditions came together – the mist, the perched cormorant, the stillness of the lake and me being there! I wanted to capture the solitude and serenity of a misty morning on the marshes and show the wildlife in its environment rather than filling the frame.'

You can visit Adrian's Flickr at www.flickr.com/photos/92460969@N05.

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Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 18.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

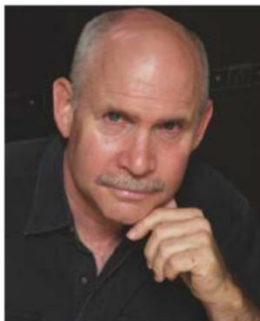
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

McCurry escapes Paris terror attacks

Renowned photographer Steve McCurry has told how he feared for his life amid the attacks at the Stade de France in Paris on 13 November. McCurry was at France's national stadium when explosions occurred outside. Speaking to *CBS News*, he said: 'It was a stampede of people running and screaming and I thought I was going to die... I was getting pushed to the ground...'



© JAMIE CLARK

Mexican crime photos 'treasure trove'



A photographer who found a treasure trove of Mexican crime photos from the 1950s has published more than 100 in a book. Stefan Ruiz saw the photos in a market in Mexico City. *Mexican Crime Photographs from the archive of Stefan Ruiz* costs £25. Visit www.gostbooks.com.

© UNKNOWN PHOTOGRAPHER / © STEFAN RUIZ

DxO update

Image enhancement specialist DxO has announced a software update to support a range of new cameras. DxO OpticsPro v10.5.2 supports seven new models, including the Panasonic Lumix DMC-GX8, Pentax 645D, Panasonic Lumix DMC-TZ70 (pictured) and iPhone 6s. To download, visit www.dxo.com/us/dxo-one.



Stunning Sony awards photos



Stunning photos from the 2016 Sony World Photography Awards have been revealed. Amateurs have until 5 January 2016 to enter the Open category, while the Professional section closes a week later. The judges include Emma Lynch, picture editor at the BBC global news website, and Fiona Rogers, global business development manager at Magnum Photos. Visit www.worldphoto.org/about-the-sony-world-photography-awards.

© RENGG MAMANTUA

IS project underway

Archaeologists battling to save ancient sites from destruction by Islamic State have created the first 3D images from cameras sent to volunteers in the Middle East (see *AP News*, 19 September). The team plans to capture up to 20 million 3D images of 'at-risk' objects and architecture by the end of 2016.



© ISTOCKPHOTO.COM/DEL CHAILLET



© 2015 PIERRE-SU

WEEKEND PROJECT

Freelensing

Freelensing involves taking the lens off your camera, holding it up to the lens mount (by no more than a few millimetres) and angling the lens away from the camera body a little, so it's possible to shift the focal plane in weird and wonderful directions. If you want to try it out, you'll need a prime lens (standard to moderate telephotos work best), but you can mix and match brands, as the lens and camera don't have to be attached. It can even work to your advantage – some people prefer Nikon primes on a Canon DSLR, for instance, as the flange focal distance is different. If you plan to try it out, there isn't really any difference in technique regardless of the system you're shooting, although you may experience the odd quirk.

1 Every movement of the lens will alter focus, so shoot in continuous mode to boost your chances. With the camera set to manual mode, dial in the maximum aperture of the lens and then set the correct shutter speed for the scene.

2 Set the maximum aperture on the lens and set focus to infinity. Find focus by gently tilting the lens back and forth rather than trying to manually adjust focus one-handed. Once that's all done, you're ready to detach.

BIG picture

Paris turns blue, white and red for the victims of terrorist attacks

◀ While there have been several headline-grabbing stories of 2015 (phone hacking, the refugee crisis, Charlie Hebdo), perhaps the one that will come to dominate the annals of this year's history will be the terror attacks in Paris on Friday 13 November. The horrific attacks left 129 people dead and hundreds injured. In the following days the world attempted to come to terms with not just the loss of life, but also with the reality that we're facing an enemy we still don't fully understand. On Monday 16 November the Eiffel Tower was illuminated in blue, white and red in honour of the victims, as shown in this image by Pierre Suu. Other countries followed suit in support of France by illuminating significant buildings in the colours, as well as observing a one-minute silence.

Words & numbers

A photograph is a moral decision taken in one eighth of a second

Salman Rushdie

Author
b 1947

£300
Panasonic's maximum cashback pledge on 4K cameras until 6 December 2015. Visit www.panasonic.co.uk/promotions



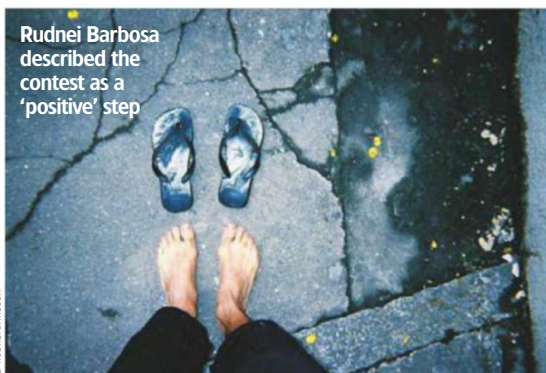
3 Movements of a few millimetres will make a big difference to the plane of focus. Tilting the lens to the right will mean the left side of the frame retains focus, tilting down will mean the top area retains focus and so on.

4 Be aware of dust. Having the sensor exposed carries with it the risk of dust incursion, and this is magnified the further away you move the lens, so try to keep the amount of time your sensor is exposed to a minimum.

Want to experiment with a different technique? Try freelensing



© PHIL HALL



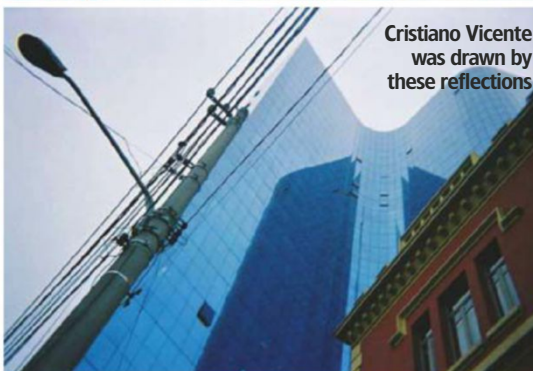
Rudnei Barbosa described the contest as a 'positive' step



This house reminded Diogo Virolli of his former home




Arts lover Dino José said the unnamed dog is owned by a fruit and veg seller



Cristiano Vicente was drawn by these reflections



Chance to meet Steve McCurry

 **AP READERS** have a rare opportunity to meet renowned photographer Steve McCurry – and get a signed copy of his latest book – as he discusses his love affair with India on 8 December 2015.

The award-winning photographer will talk about his long-standing love and commitment to recording India's wondrous diversity with AP Editor Nigel Atherton at the Barbican Theatre, London.


McCurry has returned to India over 80 times since his first visit in 1978.

This is a rare chance to hear the internationally renowned *National Geographic* and Magnum photographer present his latest body of work.

The event is being held in a tie-up with Nikon School and Phaidon Press.

Entry will be from 6:15pm. Tickets cost £40, which includes a copy of Steve's book. Visit www.nikon.co.uk/training/booking.

Brazil's homeless turn to street photography

 **ORGANISERS** of a photography project that focused on London's homeless have taken their groundbreaking concept to the streets of Brazil after sparking interest in similar schemes worldwide.

Café Art, which connects homeless people with the wider community, has for the past three years focused its attentions on a London-based calendar.

Earlier this year, the 2015 'My London' project went viral after *Amateur Photographer's* coverage triggered interest from as far afield as Hong Kong, Australia and Thailand. It was also covered by *The Today Show* in the USA.

A subsequent Kickstarter campaign to fund printing costs stunned organisers after it unexpectedly raised more than £17,500 from over 850 backers.

Buoyed by the calendar's success, Café Art director Paul Ryan travelled to São Paulo in Brazil, where he ran

a similar project. Ryan was part of a UK delegation put together by With One Voice – an organisation that works with Brazil's arts and homeless sector in the run-up to the 2016 Olympic Games in Rio de Janeiro.

Launching the street photography project on the Café Art website, organisers said: 'Following the success of our Kickstarter campaign this year, Café Art had been inundated with requests for advice on running photography contests and calendars.'

The 'My São Paulo' mission saw 100 Fujifilm single-use film cameras handed to people affected by homelessness, with help from the UK's RPS.

Participants were asked to photograph their city over two days, with the best photos to be chosen for an exhibition and calendar.

Among those who took part was Rudnei Barbosa, who took a photo called 'Feet on the Ground' (top left), of his feet and sandals on the street, to deliver a message.

Barbosa told project organisers that the image 'alludes to the Brazilian people, always dreaming... but to achieve your goals, you need to set aside the illusions and put your feet on the ground'.

Matheus Leandro Barbosa took a portrait (left) of a homeless man sitting on a pavement in Glicério, a borough of São Paulo known for its high number of homeless people.

'The money raised here will go 100% to art projects run by homelessness-sector organisations in São Paulo,' Café Art's Paul Ryan told AP. 'While it was paid for by With One Voice and The People's Palace Projects [charity], the money will go directly to the Brazilian projects.'

The calendar will be launched at the São Paulo Human Rights Festival on 10 December.



A portrait of a homeless man on a pavement in Glicério



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Paris galleries respond to terror attacks

AS WE went to press, dozens of galleries across Paris were set to join forces to stage special exhibitions in response to the 13 November terrorist attacks that forced the Paris Photo art fair to close early.

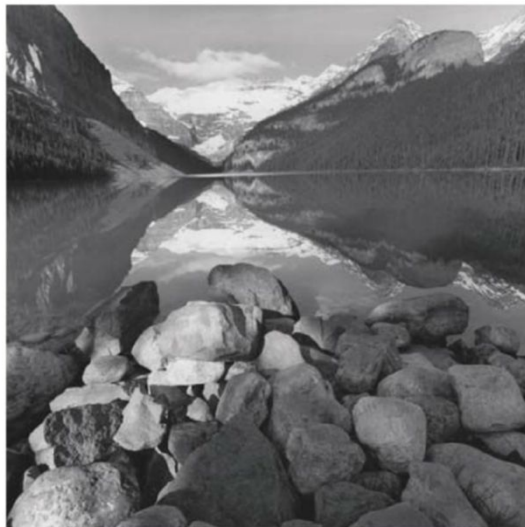
This year's Paris Photo was set to feature 173 exhibitors and include the work of 1,258 artists – among them famed photographers Ansel Adams and Diane Arbus.

But the atrocities brought an early end to the fair, which was forced to close its doors in the weekend after the attacks.

Organisers say many galleries pledged to host special exhibitions of work from the show on 28 and 29 November.

In a statement, Paris Photo said it shares the 'general disappointment of the closing of the 19th edition of Paris Photo after only three days, which were to be announced as the most successful to date'.

Organisers added:



Lee Friedlander's photograph 'Lake Louise, Canada', 2000, was on show in early November at Paris Photo

'Because such events cannot and must not deprive us of the most important cultural events, at the initiative of the Galerie Alain Gutharc, and with the immediate participation of the Galerie Les Filles du Calvaire and Françoise Paviot galleries, a number of Parisian galleries invite the public to discover their exhibitions in their private

venues where the artworks will be displayed as they had been imagined for Paris Photo 2015...

'This will be the occasion for collectors and photography aficionados, who did not have the opportunity to visit the fair at the Grand Palais, to discover these exceptional artworks within their galleries.'

Leica launches new M camera

LEICA has revealed a new full-frame M camera, which dispenses with video recording and live view in a model costing £4,050.

The Leica M (Typ 262) joins the Leica M and M-P (Typ 240) and Leica M Monochrom (Typ 246).

Leica said: 'The new M (Typ 262)

represents Leica M photography in its purest form, concentrating on the most essential features, combined with intuitive handling and discreet styling.

'This allows users to focus on the fascination of M photography and, ultimately, on capturing the decisive moment.'

Leica added: 'As with the other digital-M cameras, the Leica M (Typ 262) features a high-resolution CMOS full-frame sensor, designed exclusively for rangefinder photography, but excludes video recording and live view.'

The Leica M (Typ 262) is due out now.

The Leica M (Typ 262) is ideal for 'available light situations'



For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



BERKSHIRE

Wolf Conservation Trust

The Wolf Conservation trust has ten wolves including Arctic, European and north-western wolves. Open on Wednesdays, there are guided tours and talks throughout the day and you can even see feeding at 2pm. No booking is required and you pay on the day.

Wednesday 9, 16, 23, 30 December or 6 January, www.ukwolf.org



KICKSTARTER

Bill Bytsura

New York-based photographer Bill Bytsura is looking for Kickstarter funding. Pitch in and help him produce a book of black & white images documenting the people and stories behind the AIDS activist movement from 1989-1998.

www.kickstarter.com (search for 'Bill Bytsura')



LONDON

David Hurn

Visit the Magnum Print Room at 63 Gee Street, London EC1V 3RS and take in the work of influential Magnum photographer David Hurn. The exhibition is a fantastic collection of some of the photographer's work.

Until January 29, www.magnumphotos.com



EAST ANGLIA

RSPB Health Walk

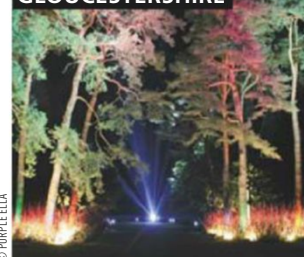
Take some inspiration from nature with a health walk around the RSPB North Warren Nature Reserve, which should also offer great photo opportunities. Meet at 10.30am on the green beside Thorpeness Meare, Suffolk. Dogs are allowed on a short leash.

Wednesday 9 November, www.rspb.org.uk/northwarren

Enchanted Christmas

Westonbirt has one of the most beautiful collections of trees in the world and on Friday, Saturday and Sunday evenings throughout December the trees will be lit up with artificial lights. It's a great trip for photographers and all the family. Until 20 December, www.forestry.gov.uk/westonbirt-christmas

GLOUCESTERSHIRE





Viewpoint Nigel Atherton

What's the worst camera you've ever owned, and why was it so terrible? Nigel Atherton reflects on the days when there were plenty of bad ones to choose from

If I were blindfolded and asked to identify my very first camera among a variety of objects, I'd identify it instantly by its smell. And considering I had it back in 1979, when I was 15, that's not bad going. I've no idea what gave the Zenit EM its peculiar aroma, but I disliked it almost as much as the camera itself. Its talent for tearing up my films' sprocket holes was sadly not matched by its skill at providing accurate meter readings. Or perhaps it was me. Our relationship wasn't helped when I got a Saturday job at the local professional studio, which gave me

unlimited access to its Canon F-1 system.

It's very difficult to convey to younger generations the pervading fear we felt back in the 1970s about the threat of nuclear war, and like many teenagers of that era I supported CND. But deep down, I actually harboured grave doubts – based on my Zenit camera's performance – that Russian nuclear missiles were even capable of hitting England from Siberia. If cameras were anything to go by, I fancied our chances against Russia much more than I did against countries like Japan.

But as underwhelming as the Zenit was, it wasn't until the arrival of digital photography that we came to understand how terrible cameras could be. True, there was the ghastly Olympus OM-101 SLR of 1988, with its thumbwheel-controlled power focusing (which offered all the battery drain of autofocus, but none of the benefits). Yet when manufacturers suddenly had to

'Its talent for tearing up my films' sprocket holes was sadly not matched by its skill at providing accurate meter readings'

accommodate sensors and electronics, which many clearly had little aptitude for, we started to see some real stinkers. It would be easy to name names, but the

truth is, no manufacturer can

hold up its hands and say with a straight face that it has never made a terrible camera. And chances are that its worst examples were produced during the opening decade

of the 21st century.

Today there are no really bad cameras, only less good ones – excluding the cheap Chinese tat, of course. We're now spoilt for choice, with a greater variety of outstanding models than ever before. The challenge is now to identify each camera's strengths and weaknesses, for no camera can be great at absolutely everything.

But great can be boring. It's often more fun to ridicule failure than celebrate success. Back in the day, a well-crafted demolition of a terrible camera would often have me in stitches. So, just for old times' sake, let's celebrate mediocrity. Send in your nominations for the worst cameras of all time and why they were so bad. There will be prizes for the best suggestions. Over to you...

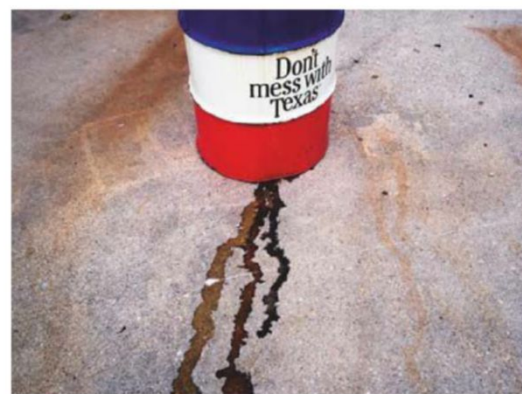


Nigel Atherton is the Editor of *Amateur Photographer*

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 18 and win a year's digital subscription to AP, worth £79.99

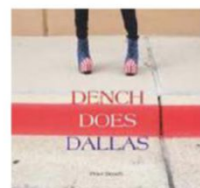
New Books

The latest and best books from the world of photography. By Oliver Atwell



Dench Does Dallas

by Peter Dench, The Bluecoat Press, £55, hardcover, 176 pages, ISBN 978-1-90845-729-5



PETER Dench is no stranger to the oddities of everyday human life. Look back through his images and you'll soon see yourself confronted by the borderline absurdity of our ordinary lives. More than

anything, Dench is able to draw out the humour, and that's the key to his new volume *Dench Does Dallas*. Dench usually focuses his attention on the UK, but here he's turned his lens to the USA's Dallas, Texas, and he's quite clearly in his element. The garish, overwhelming and at times heavily politicised city provides ample fodder for his images. The book acts as a visual travelogue of the photographer's journey and often you feel like you're next to him, drinking in the weird atmosphere. If you're a fan of reportage, this is a great purchase. ★★★★★

Brooklyn: A Personal Memoir

by Truman Capote and David Attie, The Little Bookroom, £19.81, hardcover, 108 pages, ISBN 978-1-93694-111-7



BACK in 1958, the great writer Truman Capote penned an essay detailing his love affair with Brooklyn, New York. David Attie was the photographer who was tasked with illustrating the article.

Flash forward to 2015 and we're finally able to see the lost photographs from that piece. This gorgeous book is a fine little time capsule, one that's able to communicate so much about a long-gone time, and its images are a perfect complement to Capote's stylish prose. The essay and images are bookended by enlightening and moving essays, including one from David's son, Eli. It may have been a long time coming, but it was certainly worth the wait. ★★★★★

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Richard Peters

Richard is a professional wildlife photographer whose work has won him numerous awards. Most recently he was named winner of the Urban category of Wildlife Photographer of the Year 2015, and was also named the GDT European Wildlife Photographer of the Year. www.richardpeters.co.uk

KIT LIST

► Camtraptions PIR sensor

This is an incredibly simple plug-and-play way to trigger your camera. This sensor will detect movement of your subject and trigger the camera as it walks past.



◀ Camtraptions wireless flash trigger

To keep your camera trap as simple and as flexible as possible, these wireless flash triggers will allow you to place flashguns easily anywhere.



Back garden safari

With a wealth of wildlife right under your nose, **Richard Peters** reveals how to take advantage of what can be an overlooked subject

With so many photos of exotic wildlife from around the world filling websites and social media timelines every day, it's easy to forget that beautiful wildlife photography can be taken anywhere. Our very own gardens are a perfect example of this, with a wealth of photographic opportunities happening right under our noses and all without us even realising it. Once you know it's there, it just takes a bit of thought and a different approach to reignite your creativity.

There are, of course, many ways to take advantage of this wildlife, but to inject a new perspective, camera traps can be a good way of seeing your subjects in a different way. Although this technique can seem a bit daunting at first, once you work through the initial hurdles of connecting up motion sensors and flashguns, it's actually easier than it first appears and your perseverance will be rewarded with an entirely new vision of the wildlife around you. ➤



An inquisitive city fox ventures onto my patio to investigate this indoor scene
Nikon D810, 18-35mm, 1sec at f/8, ISO 400, 2x flashguns

Pixel componor

If a hard-wired connection is preferred, these let you connect your flashgun to your camera with RJ45 Ethernet cables, which are much cheaper than traditional flash sync cables.



Flashguns

You don't need a fancy or expensive flash. However, because you could be leaving cameras out all night, a flash that can remain on for 12 hours without going into standby mode is essential. Plus you'll need to ensure it fires on the first shutter activation.



Rechargeable batteries

Depending on how often you use your camera trap, you'll find that you go through batteries very quickly. Using good-quality rechargeables will prove to be far more cost effective (and environmentally friendly) in the long run.



Under a star-filled sky, an urban badger goes on patrol
Nikon D750, 18-35mm, 30secs at f/9, ISO 1600, 3x flashgun



Trail cameras time-stamp images, giving you an idea of what's visiting and when

Buy a trail camera

EVEN if you're lucky enough to have a garden that's visited frequently by a variety of subjects by day, it can be a real eye opener to monitor activity at night. You may well find that you have all manner of subjects right on your doorstep, regardless of whether you live in an urban or more rural area. Trail cameras operate by detecting motion and then either taking a photo or recording a video clip. Because they also time-stamp the files they produce, you can quickly build up a picture of what's visiting and when. To help encourage wildlife, use bird feeders or put out some peanuts and water. Then simply point the trail camera at these food sources and see what visits.

➤ On your doorstep

You may find yourself looking out of the window and imagining your garden to be a wildlife wasteland. And you're not alone if that is the case. When I moved to my current house I considered my back garden to be an uninspiring photographic void. But then, a year after moving in, a friend stayed for the weekend. One morning he spotted a fox in my garden, and several weeks later I saw it too. I grabbed a photo of it with my iPhone and straight away I knew this was going to be the start of a long-term project. I had no idea at the time just how big the project would become, nor how it would challenge my technical and creative abilities, but to begin with I simply revelled in the concept of being able to take wildlife photos without having to travel anywhere.

This prompted me to put a handful of peanuts out each night, in order to encourage the foxes and birds into the garden. I made sure not to put out too much, so as to keep it a supplementary source of food only. Alongside this, I set up a trail camera in order to monitor activity 24 hours a day and I could barely believe my



ALL PICTURES © RICHARD PETERS

eyes when, only a week or so after setting up, I discovered my garden also played host to some local badgers under cover of darkness. At first I simply monitored their activity, but after several weeks I knew I needed to somehow start photographing my new nocturnal visitors.

Getting up close

If you're used to photographing wildlife with a more traditional telephoto lens, switching to using a wideangle can feel a little alien at first. However, doing so is not only essential for working with camera traps, but also it gives you a fresh perspective on the urban world these animals call home. A telephoto lens provides a very narrow view of the world, often disconnecting your subject from the surrounding reality. By using a wideangle, you can give real context to your images and help tell a story that's impossible with a long focal length. There's a nice contrast between having an isolated subject popping from a bokeh-filled frame, and a gritty, texture-filled image where even your house or shed could play as important a role in the final image as the animal.

Something that also becomes apparent straight away is that the sound of the camera will, at first, be your biggest enemy. The sound of the shutter firing, especially at night, will

be very unusual to any wildlife that comes within range. As such, trying to dampen the noise of the shutter and mirror mechanism will initially help increase your success. Wrapping a couple of T-shirts around the camera, then placing a plastic bag over the top to try to muffle the sound can make a small difference. More so, placing your camera and tripod on grass will dampen the sound quite substantially, as the vibrations are absorbed into the ground. Compare this, for example, with wooden decking, where the vibration is amplified down the tripod legs by the wood and the difference in noise between the camera firing on both surfaces is quite apparent. This is actually one of those times that having a lower-end DSLR is an advantage, because it often offers a far quieter shutter than its more expensive equivalent. Foxes and badgers will require more time to acclimatise to these noises than birds, but before long your local wildlife will learn that the camera means them no harm and they will ignore it.

Working at night

It is possible to use camera traps in daylight, but using them at night makes the most of their potential and offers a chance for very dramatic images. This requires the use of flashguns, advantageously giving

By concentrating only on the shadow, this urban fox photo gained recognition in both the European and Wildlife Photographer of the Year competitions
Nikon D810, 18-35mm, 30sec at f/8, ISO 1,250, 1x flashgun



Keep your DSLR in single-shot mode when using flash

Be responsible with flash

WHEN combining flash photography with wildlife, always take precautions. Every situation, subject and implementation is different so it's essential to work responsibly. This includes stopping immediately if your subject reacts or shows any signs of distress. With that said, it is advisable to work with the following in mind:

Power

Never set flashguns to full power. If more brightness is required, use the aperture and ISO to increase the camera's sensitivity to the flash output. Working in this way can allow you to get ample illumination of the animal, even with the flashgun set as low as 1/64 of full power in some situations.

Position

Whenever possible, place flashguns at distance. Then position the flash units up above the subjects' head height, looking back down towards them.

Direction

Angle flashguns in from the extreme sides of the subject, so they're on the periphery, ensuring there's never more than one light being picked up per subject's eye. This also has the visual appeal of not producing multiple catch lights, which can be a distracting element in an image.

Duration

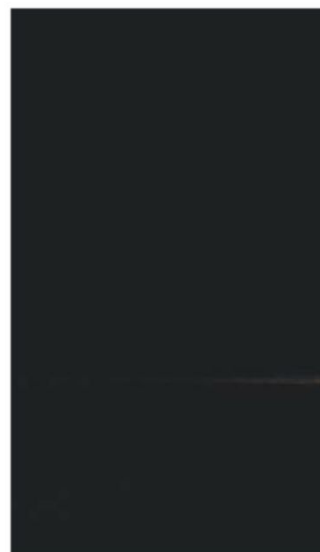
Keep your DSLR in single-shot mode to reduce the amount of frames taken when the trap is activated, which in turn reduces the amount of times the flashgun fires. A flash firing once every five seconds is better than five times a second.



Never set the flashgun to full power – increase the ISO instead



Some subtle lighting and the lick of the lips helped create an interesting portrait of an urban fox walking across the decking
Nikon D810, 50mm, 1/250sec at f/8, ISO 200, 2x flashguns



Using wideangle lenses and incorporating the surroundings can help you put a very different twist on familiar subjects
Nikon D810, 18-35mm, 1/250sec at f/8, ISO 200, 2x flashguns

you full control of the main light source while opening up a whole new world of creative opportunity. A scene that may appear dull and ordinary by day can suddenly transform into an atmospheric and visually striking image by night. It's because of this that even the most unphotogenic of outside spaces can lend themselves to this technique, not just those with a beautifully manicured garden. Often, the more messy and urban the surroundings, the more interesting an image becomes, thanks to the way flashguns can be used to light objects by showing off textures and shapes.

Taking it a step further, combining the light of your flashguns with long exposures to capture ambient light can be very dramatic. This is especially the case if you're lucky enough to live in an area where street lights aren't too overpowering. Using this method, the light from the flash will freeze the subject in place within

HOW TO SET UP A CAMERA TRAP

DON'T be put off by the thought of using a camera trap, as the process of setting one up is very simple. Once you've done it a handful of times it becomes second nature and you'll quickly find yourself able to pre-visualise the image you want to capture, and you'll know exactly how to set up for it.

Remember, though, that like many aspects of wildlife photography, the more you experiment using camera traps, the more familiar you'll become with what does and doesn't work. So, rather than let what appears as initial complexity put you off, follow these simple instructions to get yourself up and running quickly and easily. You don't even need to invest in a lot of kit, as a wideangle lens (as opposed to a large and expensive telephoto) is the perfect choice here to capture your back-garden visitors.



1 Frame the camera

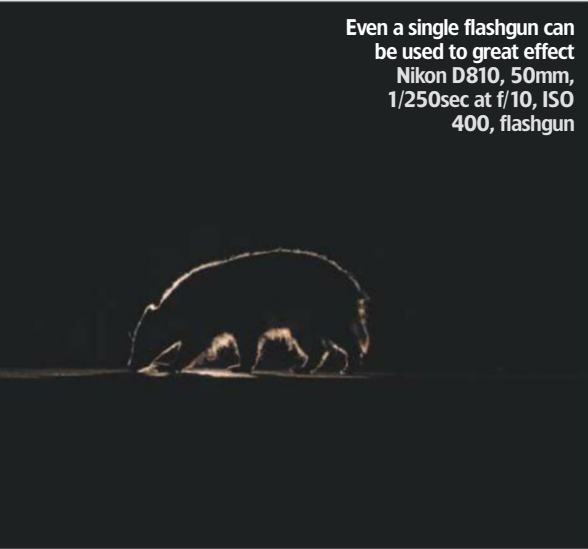
The most obvious element is the framing. Often you'll be working with wide angles, and low-level perspectives. Try to compose your images to include the environment, not just the subject. Setting the scene for urban wildlife is as an important as the subject itself.



2 Position the sensor

With your framing set, position the sensor so it will trigger the camera when the intended subject walks into the correct part of the frame. A quick tip is to place a hood over the sensor, to help make its detection zone more directional.

Even a single flashgun can be used to great effect
Nikon D810, 50mm,
1/250sec at f/10, ISO
400, flashgun



Think about shooting early in the day
Nikon D810, 70–200mm, 1/250sec
at f/3.5, ISO 400



the image, then the long exposure will capture the low ambient light and stars in the sky. It's very effective if you can pull it off, and adds another dimension and point of interest to any resulting photos.

Watch the weather

Weather also needs to be taken into account because the very nature of camera traps requires equipment to be left outside, unattended. Even during the summer condensation can be a problem, so it's always advisable to cover the camera and flashguns. A simple plastic bag will suffice, and in the case of the lights clear zip-seal food bags are perfect. Even when protected, it always pays to monitor the weather forecast. Although a plastic bag will keep the rain off your camera body, the front element needs to be kept dry in order to maintain a usable image. Placing the camera underneath an umbrella can work well, or you can use a custom camera

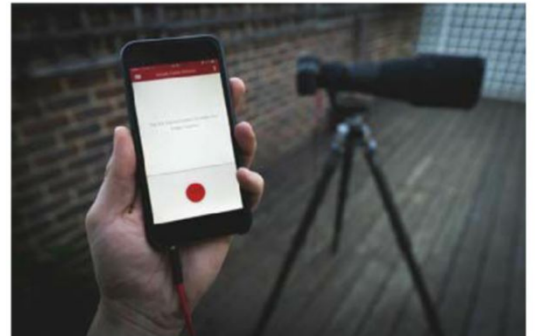
housing if you aren't quite as keen on the DIY route.

Camera trapping at home is, ultimately, a lot of fun. It allows you to photograph subjects from a new perspective and be as creative as you wish. You can capture images that might ordinarily be tricky to get on a camera and it allows you to do this while you carry on with your everyday life. This means that it's a technique that, once mastered, lets even those with little spare time improve their wildlife portfolio.

AP



Richard has written an ebook, *Back Garden Safari*, price £16.79, to help you make the most of your own garden wildlife. AP readers can get it for the discounted price of £13.19 by entering 'apmbgs' at the checkout. Visit www.richardpeters.co.uk/ebook



On a budget

IT'S ALSO possible to take photos at night by triggering the camera manually. Although this can make the process a little more time consuming, it does allow you to activate the camera remotely without spending a large amount of money. If you have a smartphone, the TriggerTrap mobile dongle and app is perfect for this as it allows you to tether your phone to your DSLR. Although the supplied cable isn't very long, it's possible to buy very cheap extension cables online, which can result in manual camera activation from more than six metres away.



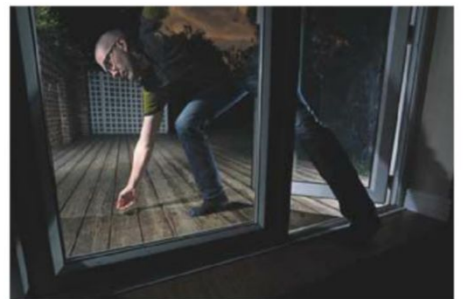
3 Setting exposure

Exposure will vary depending on the type of image you want. If you require no ambient light, use the fastest flash sync speed of your camera, usually around 1/250. If you want to include ambient light, you'll need a much slower shutter speed, sometimes up to 30secs.



4 Set the flash

With the camera exposure set, take some photos to set the flashgun output to light the scene as required. If you find yourself needing too high a flash power, open up the aperture and increase the ISO, rather than upping the flash too high.



5 Test if it works

Walk in front of the camera trap to ensure it fires. With so many things to connect and turn on, never walk away unless you're sure the camera will activate when your subjects walk past. It's all too easy to fail at the last hurdle because you forgot to turn on the sensor!

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LETTER OF THE WEEK

Competition composition

I couldn't believe it when I opened the AP 7 November issue and looked at your feature on the Take a view Landscape Photographer of the Year competition, only to see what I thought was my very own entry to APOY's 'Lie of the Land' round!

It was a photo of South Gare, Teesside, by Paul Mitchell, the winner of Adult Urban view (see right). On closer inspection, however, there are some differences. Paul's image is in black & white (my submission was in colour, although I had taken some black & white versions) and his was a slightly different viewpoint that had some nice billowing smoke.

I had thought my shot of South Gare stood a good chance in APOY, but the subtle differences in Paul's composition and choice of medium makes it a deserving winner. Well done, Paul!

Thanks AP and keep up




© PAUL MITCHELL

the competitions – they challenge me to keep improving.

David Scrivener, Kent

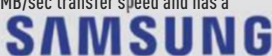
Sometimes it's the tiny things that make the difference in an image. One day you can go to a spot and things are perfect, while at other times you have to keep going back until you get the shot you want – Richard Sibley, deputy editor



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.

www.samsung.com



Eye for EVF

I would like to draw your attention to a photographic problem that doesn't seem to have been given any coverage in photo magazines – that of restricted dark adaptation in older people's eyes.

Most people in their 70s suffer from this condition (I am 77), which means that the irises no longer open as wide or as quickly as they used to, with the consequence that, on a bright, sunny day I cannot see the image in an EVF. Conversely, in dim surroundings, images through optical finders are no longer as visible as they once were.

So it may puzzle some of your older readers that your reviewers rave over the effectiveness of the newer cameras with electronic-only finders, while we oldies find that we can't see through

them. In my case this means that many of the latest and most desirable cameras are effectively useless.

However, there is light at the end of the VF tunnel. I now use a Fujifilm X-Pro1, whose hybrid finder means that I can use the OVF in sunlight and switch to the EVF in dim lighting. At present there's no other choice on the market, but I am hopeful that the X-Pro2 may be on the way with a tilting LCD screen and built-in dioptre correction.

Ivan Strahan, County Down

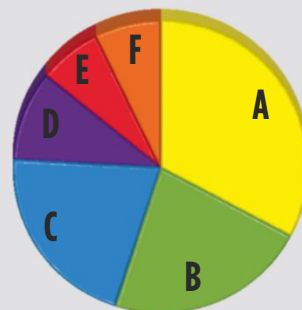
It's worth checking the settings of the EVFs on some cameras, as many will have a brightness control that could make a lot of difference. Also, many have an adaptive control that will brighten or darken in specific circumstances, so

if any other readers have the same problem, try seeing if these settings make a difference. However, you are right, the X-Pro1 has a fantastic solution to the problem, as does the X100T, so, as you have rightly said, there may be, some very literal, light at the end of the, viewfinder, tunnel – Richard Sibley, deputy editor

Fujifilm fan boy

Given my great interest in photography (and even more in cameras) for around 65 years, it won't come as a surprise that your *Blast from the Past* feature is of real interest to me. It reminds me of just how many cameras I have owned over the years.

So I simply couldn't believe my eyes when I saw my, then beloved, Fujifilm



In AP 14 November we asked

Has your camera equipment ever affected the way you take images?

You answered

A Yes, the limitations of my camera or other equipment forced me to take certain shots in a particular way	33%
B I have never really thought about it	22%
C No, I have never been restricted by my equipment	21%
D Yes, but I have always found a way of getting shot I want without compromise	10%
E Sometimes particular products have hindered me, so I have changed them	7%
F Yes, because of my camera I developed a particular style of photography	7%

What you said

'There have been times when the lenses I have chosen have made a shot difficult, but there's always a way'

'Yes, although I think my 65mm macro lens has had more to do with it than any of my cameras'

'It's affected not just the way I take pictures, but also the pictures I take'

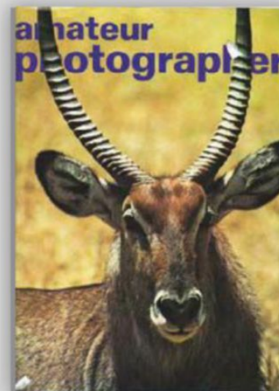
Join the debate on the AP forum

This week we ask

Have you ever set yourself a photographic project?

Vote online www.amateurphotographer.co.uk

Guess the date



Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



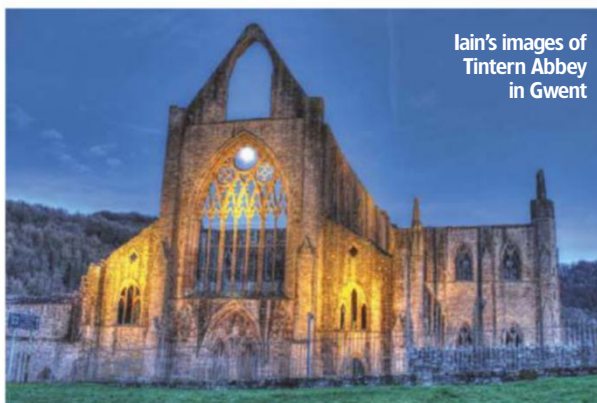
The camera in AP 14 November was a Zeiss Ikon Contaflex IV. The winner is Enigma-Imaging Chris, whose correct guess was the first drawn at random

➤ X-Pro1 in that column recently! Even more so, now that I consider myself a Fujifilm fan boy.

It made me think about just what my needs are at 80 years of age, where mobility and load carrying capacity are in question. Even given the pace of change, surely the Fujifilm X-Pro1 remains at the pinnacle of camera qualities today? There's no doubt, however, that it will justifiably continue to be remembered in the fullness of time as a *Blast from the Past*.

Having said all that, I decided to lighten the load and settle for its fixed-lens compact cousin – the Fujifilm X100T (having graduated from the X100 and X100S).
Ron Kennett, Hertfordshire

Although generally the *Blast from the Past* column is meant to highlight classic or vintage cameras, we also reserve the right to discuss a few cameras from more recent history that are noteworthy. However, you may be right, as perhaps the Fujifilm X-Pro1 is a little too new. After all, it's still a current camera, and as this week's *Inbox* shows, it is still very popular – **Richard Sibley, deputy editor**



Iain's images of Tintern Abbey in Gwent



Ruined it

I loved your *Beautiful Ruins* article (AP 7 November), but there was an omission in Jeremy Walker's top ten locations. Tintern Abbey in the Wye Valley, Gwent, is stunning, especially at this time of year.

To help address the 'mistake', I've included a couple of images (above)

I've taken of the abbey.
Iain McCallum, via email

I'm sure there are countless other locations around the country, and we'd love to hear about them. But when photographing such places, make sure you're safe and that you have permission if you need it – **Richard Sibley, deputy editor**

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In next week's issue On sale Tuesday 8 December

Winter tips

Five experts offer advice on how to make the most of the cold conditions



Leica SL (Typ 601)

We put Leica's top-end full-frame compact system camera through its paces in our lab test

Edge of the world

Alex Bernasconi talks about his epic journeys and the stunning images he took while travelling across Antarctica and South Georgia

APOY winner

We talk to 2015's Amateur Photographer of the Year winner Lee Acaster, who receives a Sigma SD1 Merrill and lens worth more than £2,000

How to use your grey, white and black cards

We show you how to use your free set of cards for balancing images when shooting digitally with any kind of lighting

FINDING the extent of your tonal range and placing your black, white and midtone points are some of the most important tasks in image capture. Follow the tips below to ensure you do so when using your set of grey, white and black cards free in this week's issue.

Correct exposure

Choosing the right part of a scene to meter from can be tricky. This is where the grey card becomes invaluable. However, there is slightly more to the process than simply holding the grey card in front of your subject and taking a reading. First, you need to fill the frame as much as possible. Go into your shooting menu and set the camera metering to Spot, then press the AEL or "" button on the back of your camera. This will lock the metering onto the grey card. Now remove the card, recompose your image and take the picture. The tones will be perfectly represented and not influenced by any predominantly white or dark areas in the image.

Manipulate tonal range

Exposure meters in our digital cameras are calibrated to reproduce the metered area as a medium tone, so if you take a reading from a grey card it will appear as midtone grey in the image. Meter from the white or black cards and you'll get darker or lighter results, but ensure you maintain detail in the corresponding parts of your image. This approach gives you the option to manipulate the tonal range so it's represented as you want it to appear in the final image.

White balance

To achieve a correct custom white balance either in-camera while shooting or when processing raw files, simply photograph the cards as a reference for each lighting situation.

If your lighting is in a controlled studio environment, have your subject hold the card near their face and take a reference shot. If shooting a still life, place the cards next to your subject. So long as the lighting doesn't change, you'll only need one reference image.

With mixed lighting sources that include daylight, fluorescent or tungsten, use the same process. Further image adjustments may be necessary, but the reference shot can be used as a neutral guide. Select all your images in your editing program, then click on the white or grey card using the White Balance tool.

White balance in video

Aim to white balance at the beginning of every shoot, and every time the lighting conditions change. It's especially important to re-establish white balance when moving between indoors and outdoors, and between rooms lit by different kinds of lights. Point your camera at the white card, so that most of what you're seeing in the viewfinder is white (between 50 and 80% of the frame is fine). Then activate the custom white balance setting and take a reading.

**FREE
WITH THIS
WEEK'S
ISSUE**



One of the four images from Luke's winning portfolio, taken on the southern tip of New Zealand's South Island. 'I wanted this image to encapsulate what this grove of trees is often subjected to – gale-force winds and heavy rain,' says Luke





ALL PICTURES © LUKE AUSTIN

This image is the result of years of patience. It is an iconic location on the shores of the Swan River, Perth, depicting Crawley Edge boat shed during a ferocious storm

Austin's Powers

Luke Austin, International Landscape Photographer of the Year 2015, shares some tips with **Tom Smallwood**

Trying to make it in the world of landscape photography is not for the faint-hearted: competition is intense; there are a lot of amateurs with high-quality kit who will give images away for free; and even established names are struggling to make a living from stock sales. Luke Austin, a young Australian who was recently named International Landscape Photographer of the Year 2015, is a good example of how landscape photographers have to combine several income streams in order to pay the bills. He combines print sales and workshops with a separate business as a carpenter. 'I don't mind this, actually, as

when I was trying to earn a living from photography full-time it took the enjoyment out of it,' he explains from his base in Perth, Australia. 'I ended up not wanting it to be my sole income, as it changed the way I photographed and took the passion away. I'd obviously love to support myself by shooting what I want, but it's a lot more challenging than that.'

Minimalistic but dramatic

Luke explains that he's always been an outdoors type, so landscape photography was a natural progression. 'I went around Australia in a camper van for a year when I was younger, bought a camera, and really got it into it,' he says.





➤ 'I had enjoyed photography from a young age, but I took it really seriously from 2004. I picked up the basics of digital photography from reading magazines, and learning from my mistakes.'

US photographer Jim Brandenburg has been a big influence on Luke. 'I remember I was working for an office furniture company when I saw a copy of *National Geographic* that featured one of Jim's projects, in which he went around New England for three months,' he says. 'It was a beautiful body of work and it really inspired me.'

A good description of Luke's style is minimalistic but dramatic, so is it a conscious decision of his to

emphasise drama within clean, deceptively simple-looking compositions? 'Yes, definitely,' he says. 'I'm always trying to simplify compositions. I prioritise a couple of key elements, and like to use one lead-in line to the main subject. I define as much as possible. I've done a lot of dramatic landscapes, and am still looking for the drama in the scene, but I'm also looking for quieter scenes that I can put my own spin on. I like scenes where there is little clutter, with not too much for the viewer to take in.'

Take your time with framing

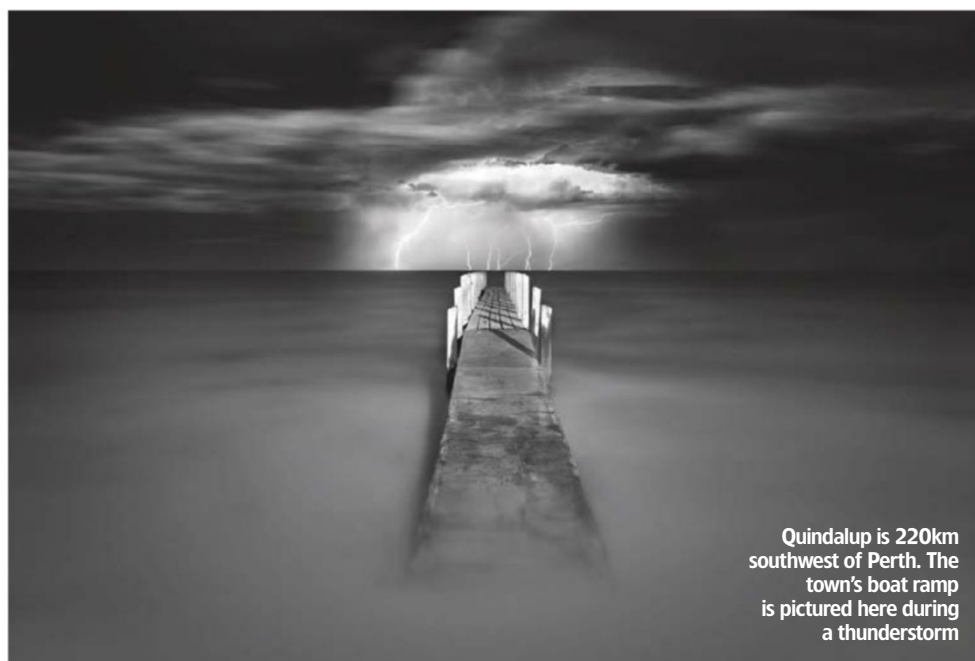
Luke is equally adept at both black & white and colour landscape

Above left: The 52-storey Bankwest Tower, one of the buildings that dominates the Perth city skyline

Above right: Another of Luke's images from his winning portfolio. This circular group of rocks is found on the southern coast of New Zealand's South Island

photography, but admits to having a preference for monochrome. 'I love black & white, but I'm very critical of my work, and I'll only convert images that I think are strong enough,' he says. Luke is also noted for using square compositions. 'I find that the square format can help generate more "artistic-looking" images and lends itself better to the fine-art market,' he adds. 'That said, it can be challenging to find images that work well in the square format – you can't just apply it willy-nilly, and the elements need to work well within the confines of the square.'

When it comes to choosing landscapes to photograph, Luke believes that amazing images can



Quindalup is 220km southwest of Perth. The town's boat ramp is pictured here during a thunderstorm

LUKE'S KIT BAG

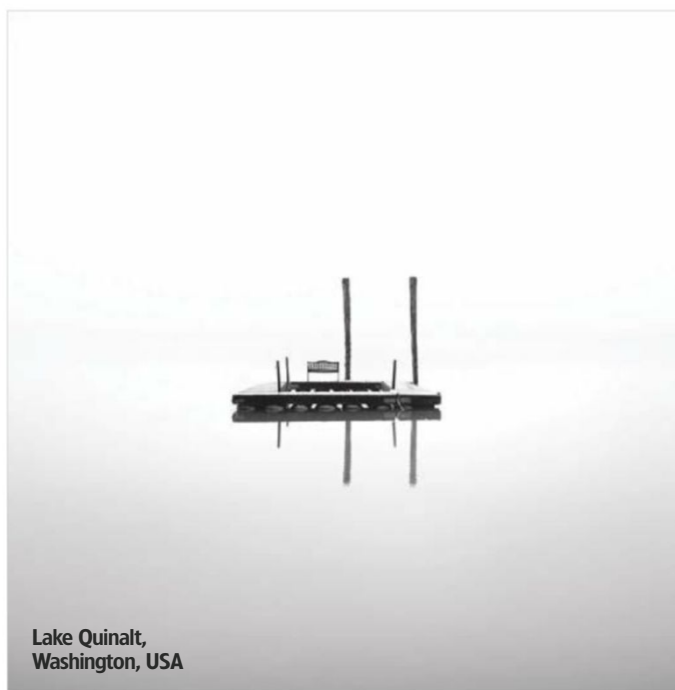
'MY MAIN camera is a Nikon D800E as it's got such great resolution, and is tough,' Luke explains. 'I keep my lens choice to a minimum as



I prefer not to be weighed down by lots of gear. I favour Nikon's 14-24mm, 45mm tilt-and-shift and 70-200mm f/4 optics. I ended up selling a lot of lenses, as I was supposed to be going on a backpacking trip to South America, but it never happened, which was annoying.' When it comes to filters, in the past Luke used Lee ND graduated filters, but now prefers to manually blend exposures in Photoshop. 'That said, I do use a Lee Big Stopper sometimes and a polariser for the 14-24mm, but generally I try to minimise the use of filters.'



'Inaudible',
Glenorchy, South
Island, New Zealand



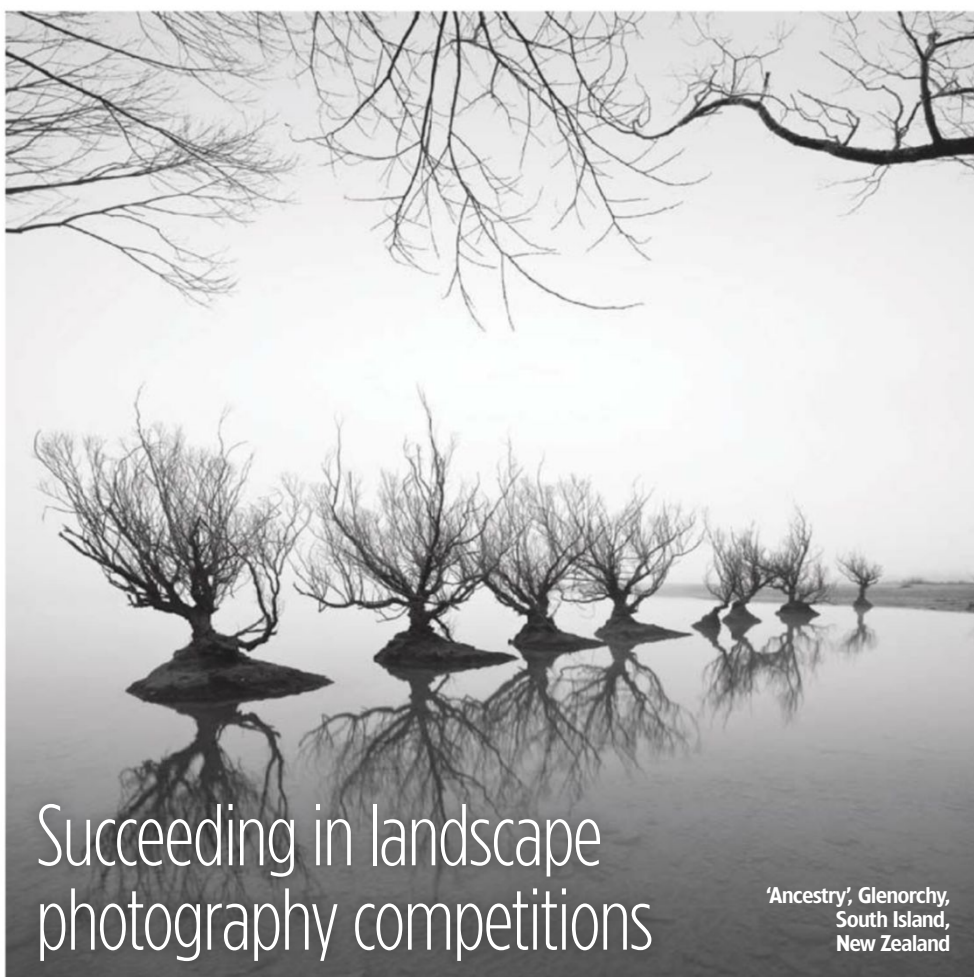
Lake Quinalt,
Washington, USA

be captured anywhere if you look hard enough, even in harsh light. 'However, as Perth is dry and sunny, I am really drawn to snowscapes!' he laughs. 'Snow simplifies things, and enables me to get more minimalist images. When you're looking for landscapes to shoot, it's important to always look for light and physical patterns, and the way that light illuminates the land.'

Composition is something that Luke has always taken very seriously. 'It was something I read a lot about when I was starting out,' he says. 'Obviously you read about "rules", like the rule of thirds, but from there it's a case of working out when you can break those rules. You need to be patient to be a good landscape photographer, and be prepared to go back to a scene time and time again to get the image.'

As already mentioned, Luke's main source of photographic income is from image sales, with workshops becoming more and more important. 'People from all walks of life buy my prints,' he explains. 'It's important to market them correctly. I sell open editions, which are more affordable at smaller sizes, while I have a different pricing structure for limited editions. I used to sell images to stock libraries, but now I don't have much time to keep on top of this.'

Along with many other landscape and travel photographers – genres that have been hit by the decline in stock image sales and editorial commissions – Luke is doing more and more teaching. So what are the main mistakes he sees



Succeeding in landscape photography competitions

'Ancestry', Glenorchy,
South Island,
New Zealand

BEING named International Landscape Photographer of the Year 2015 has really helped to raise Luke's profile and reputation, so we wondered if he had any tips for readers considering entering competitions. 'Obviously, you have to be pretty critical, and pick out everything that is potentially wrong with an

image,' he explains. 'The judges are looking for things to dislike.' It's also really important to get feedback from other photographers. 'I've done this a lot,' he adds. 'Don't go asking mum and dad – they won't give you honest feedback. Also try getting feedback from various online forums, but some are far better than others.'





**'The Wanderer',
Lancelin Sand
Dunes, Western
Australia –
a composite of
several images**

participants making on his workshops? 'I don't really see them as "mistakes", but more as part of the process of learning,' he explains. 'One of the biggest errors I see, however, is when students start shooting the moment they arrive at a scene. I suggest they're likely to get better results if they just walk around a bit, and have a look for elements with potential. They need to get a feel for an area, and not just focus on the obvious, even though it may have attracted them initially. It's really important that you spend some time looking through the viewfinder and work out possible compositions before you start shooting.'

Luke is also careful to allow participants to figure out what works best for them when it comes to compositional techniques. 'I'll talk about stuff like the rule of thirds, but it depends where they are photographically – if they've



To see more of Luke's work, visit www.lukeaustinphotography.com, where there are also full details of his forthcoming workshops to Scandinavia. For information about International Landscape Photographer of the Year, see www.internationallandscapephotographer.com

just started out, I'll call it a guide, not a rule,' he adds. 'I encourage students to compose in any way, shape or form that works for them, so long as they understand that they have to balance all the elements.'

Looking with fresh eyes

Luke's favourite places to take landscape photographs include Canada, as he lived in the Rocky Mountains for a couple of years and loved it there, and New Zealand.

'I got some particularly good results at a place called Castle Hill on South Island,' he explains. 'I'd seen a few snapshots of the boulder fields in the area and thought it just looked like one big playground. I purposely didn't delve any further into researching the location or any other images from the area, as I didn't want to have my experience influenced by other photographers or travellers.'

'I like to take this approach as

often as I can when visiting and shooting a new location. I spent about four hours walking around, scouting compositions and getting a feel for the place. I later discovered that the Dalai Lama described Castle Hill as "the spiritual centre of the universe" when he visited it in 2002.'

When back home, Luke loves shooting the beautiful sand dunes at Lancelin, near Perth. 'It's fascinating to see how they change according to the wind and lighting conditions,' he says.

This is something he sees in other elements of nature, too. 'I mentioned earlier that I'm fascinated by snow,' he adds. 'I'd really love to get to Japan in the winter, or Finland, Swedish Lapland or Antarctica. The colder and snowier the better. I'm doing some workshops in Norway and Iceland in February, and am really looking forward to it.'



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WILDLIFE WATCH

Knot roosts

A knot roost is an impressive spectacle as the birds twist and pulse in the sky. **David Tipling** offers tips on how to capture it

IT'S AN exhilarating experience to watch thousands of knots swirl over mudflats as they are rapidly inundated by an incoming tide. As the mud becomes covered with water the birds fly to roost, and photographing this spectacle offers a variety of creative opportunities. These range from isolating a lone oystercatcher – a splash of colour amid a sea of grey – to using a slow shutter speed to create a feeling of motion within the flock as 'rivers' of birds stream through the throng.

Habitat

There are a few locations in Britain where knots roost in large flocks from early autumn through to late winter, with big roosts only occurring on the highest tides of the year (spring tides). At Snettisham in

Norfolk, roost sites are islands and spits on a large gravel pit just behind the shore. Here, thousands of birds stand shoulder-to-shoulder, moving in restless waves.

Best time to shoot

Knots respond to the tides rather than night and day, which means photography can be very productive from at least two hours before high tide. If a hunting raptor is around, then flocks may swirl over the estuary. These resemble dense plumes of rising smoke when viewed from a distance. This behaviour can make interesting images when set in the context of the landscape. Once the tide has covered the mudflats, head for higher ground and look for rivers of knots moving restlessly throughout the flock.



David Tipling

David is one of the most widely published wildlife photographers in the world. His pictures appear on hundreds of book and magazine covers, and have been used in various other ways, from wine labels to being projected in New York's Times Square. www.davidthipling.com



ALL PICTURES © DAVID TIPLING

Use a slow shutter speed to create a feeling of motion within the flock

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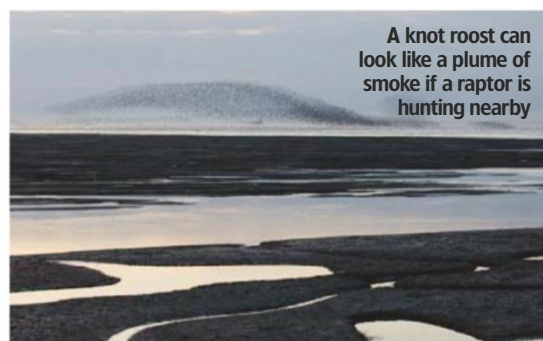
Tripod

A good sturdy tripod is recommended when using slower shutter speeds, gaining a good depth of field and creating motion-blur images.



Lenses

A range of lenses can be very useful from wideangle to your longest telephoto. A lens of at least 400mm is recommended for images of roosting flocks.



A knot roost can look like a plume of smoke if a raptor is hunting nearby



A lone oystercatcher among a sea of roosting knots

With thousands of birds in a flock, a knot roost is an impressive sight



Shooting advice

Get there early

It's best to arrive well before the birds to scout out roosting locations. Once a roost starts forming, action can be fast and sometimes fleeting. It may require a couple of visits to the same location to find the best spot to shoot from.

Be alert

Once settled at their roost, knots will remain until the tide turns and mud starts to appear. But be alert during this high-tide period as a marauding sparrowhawk or peregrine falcon may create sudden panic, pushing the whole flock into the air.

Depth of field

Using a wide depth of field when photographing a large flock will impart a feeling of depth to your image. Conversely, a shallow depth of field can help to single out individuals or small

groups of birds when used in conjunction with a long lens.

Try using a slow shutter speed of 1/15sec or less to create beautiful blurs and give a real sense of motion when photographing restless knots, or when big flocks are on the move. Never venture away from paths to approach a roost. Not only will you leave without photos, but you'll also be very unpopular with others hoping to enjoy the spectacle.



Knots in their coppery-red breeding plumage



Knots are found along muddy estuaries

About the knot

The knot is a little larger than a starling. Breeding plumage is a striking coppery red, but by late summer the birds have moulted into a grey winter plumage.

- **Location** Knots can be found along large, muddy estuaries across the UK. For a world-class spectacle, head to Snettisham RSPB Reserve on the Wash in Norfolk.
- **Size** Approximately 23-26cm, with a wingspan of 47-53cm.
- **Nests** They roost on spits.
- **Diet** A mixture of shellfish and worms.
- **Population** In recent years the average annual peak population has been about 320,000 across the UK.

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Notes from a small island

Quintin Lake is on an ambitious five-year mission to walk and document Britain's diverse coast. He talks **Oliver Atwell** through his progress so far

The act of walking is a method that can truly put a person in touch with his or her landscape. A great number of writers and artists throughout history have whiled away the hours taking inspiration from the landscape that passes before their eyes. As you're reading this, one such person is making his way around Britain's coast, capturing everything through the lens of his camera. Architectural photographer Quintin Lake is walking his way around the country armed with a Canon EOS 6D, a series of lenses and a tripod. He is making it his mission to show just what a truly diverse and exceptional land we inhabit. I caught up with him to find out how he's getting on so far.

How long is this journey and how long do you see it taking? Where did you start and where will you end?

The whole journey is 10,000km and I estimate it will take about five years based on walking 60 days per year. I started in St Paul's Cathedral in London, as it was my end point for a previous journey on foot from the source of the Thames to London. I'm walking it in sections ranging from a single day to a couple of weeks to fit around my architectural photography work and family life. At the moment, I've walked 800km, having completed the Kent, Sussex and Hampshire coastline.

How do you think your background in architectural photography will influence the images you're taking on your journey?

Very much, both in subject aesthetic and technique. I'm drawn to structures along our coast. I always look for an underlying geometry to my compositions and tend to

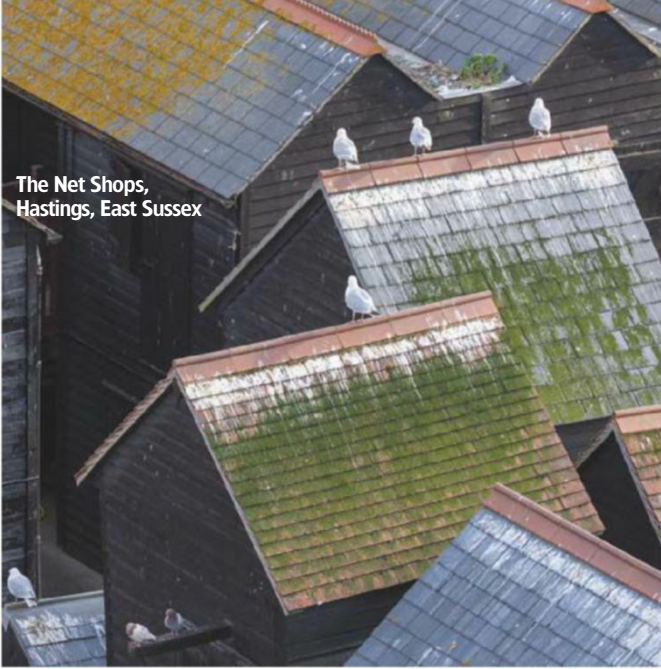


Fawley Oil Refinery from Hook Park, Hampshire

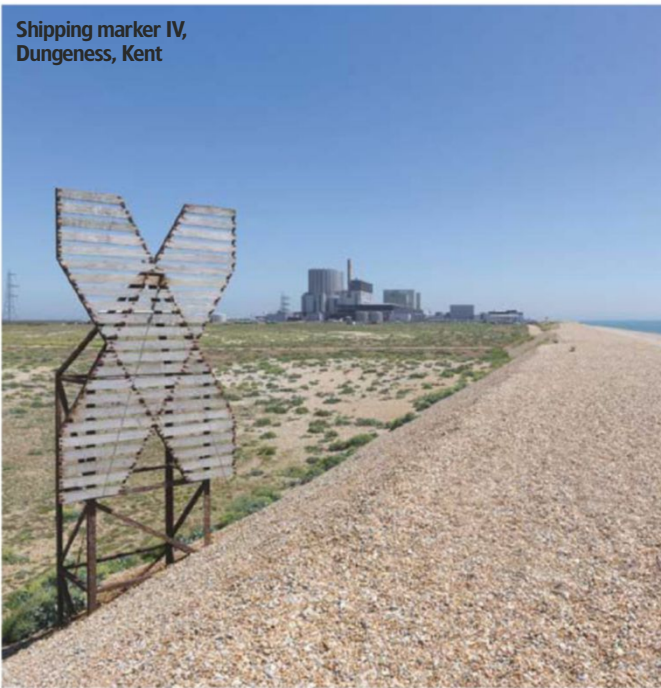
ALL PICTURES © QUINTIN LAKE



Drinks on the shore,
Ferring, West Sussex



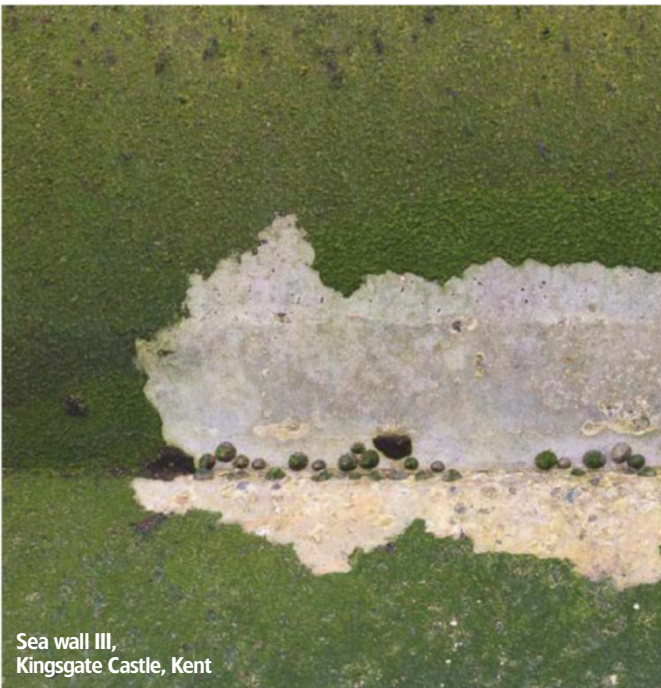
The Net Shops,
Hastings, East Sussex



Shipping marker IV,
Dungeness, Kent



Beachy Head,
Eastbourne, East Sussex



Sea wall III,
Kingsgate Castle, Kent



➤ favour a pared-down aesthetic. Architectural photography is very much about how changes in focal length and light quality affect the appearance of an object, so I'm always conscious of these factors when looking at any subject.

When did your interest in walking start? And what is it about the act that you find so compelling?

My parents took me on long walks as a child, and when I was 21 I walked solo from Land's End in Cornwall to John O'Groats village in the far north of Scotland, to raise money for charity. It took three months, and from that point on my life would never be the same again – I thought about that experience every day for years afterwards. I enjoy walking with friends, but as a creative project it's essential to undertake the walk alone so I can listen to the landscape. I absolutely love not knowing what I'll find during the day when I set out in the morning. Slowing down the pace of life to travel a long distance on foot lets the soul of the landscape get under your skin.

How did that then link up with photography?

It was surprisingly recent. I'd been doing both separately for over 20 years, but the first series I produced based specifically on a walk was

Top left: Wreck steel, Hook Park, Hampshire

Top centre: Container ship in the Solent, from Gilkicker Point, Hampshire

Top right: Shipping marker III, Dungeness, Kent

Above left: Bow of HMS Alliance, Royal Navy Submarine Museum, Gosport, Hampshire

Above centre: Chichester Channel from Apuldram, West Sussex

Above right: Feather, Bosham Channel, West Sussex

'Just by putting one foot in front of the other, I'm encountering beautiful and strange things'

walking the Thames in 2012 (visit <http://blog.quintinlake.com/2012/09/02/sweet-thames-run-softly-till-i-end-my-song>). The Thames isn't an especially grand river as a photographic subject, but by walking its length, I noticed the subtleties in how the water surface changes – something I wouldn't have noticed if I weren't walking. The images sold well, but more importantly, I knew in my heart that the combination of walking and photography held great inspiration for me.

Sometimes when I view contemporary fine-art photography, where so much is staged or theatrical, it seems as if the artist believes there is nothing new or interesting by photographing the world as it is. My project is a little protest against this notion where, just by putting one foot in front of the other, I'm encountering beautiful and strange things unlike anything I've seen before.

I can imagine there's a degree of 'psycho-geography' at work here. Walking must put you much more in touch with the landscape and the ways in which the societies you encounter engage with it.

Yes, that's very true. On one day in Kent, I passed two nuclear power stations, then a live firing range, with red flags flying and the sounds of automatic gunfire. Moments later, I was walking on a beach with surfers and families licking ice creams. I also keep a notebook of overheard conversations and impressions. Accents slowly but surely change on the journey, and the shifts in affluence and attitude are very apparent. The most interesting places are the liminal spaces, of which there are many along our coast. It can be a very sudden delineation between the industrial, residential and natural.

What is it about the coastal regions that make them of particular interest?

The coast has been our first line of defence, where we take our children on holiday, where we choose to commit suicide, where we generate the energy for our nation, where we train the military, where we retire if we have money, where we end up if we have none, where the rocks of the millennia are exposed, where we go to dream or forget or set sail for new horizons. To me, the sea represents the wild and the infinite, and tracing the edge where one



world becomes another contains a lifetime of inspiration.

What is it you're particularly interested in seeing in a landscape?

The primary feeling I try to convey is harmony and serenity. When I put my portfolio together earlier this year, I called it 'Journeys into Silence'. Therefore symmetry, strong horizontals, muted colours and light feature heavily in my work. In terms of subject, I'm often drawn to infrastructure, as these are the engineering miracles of our age. In part, this is because I've been walking in relatively built-up areas – I imagine I'll feel differently in Cornwall, for instance. If it's sunny at midday, I'll try to convey the flatness of light, and if it's stormy, I'll try to convey the blackness of the clouds. I'm particularly interested in seeing anything I haven't seen before, and so far each day has delivered a handful of new experiences.

I was particularly struck by a quote from you saying how the challenge was to make a coherent narrative from such large and diverse amount of material. Can you comment a bit on that?

Previously, when I've done a photo series based, say, on the Arctic, desert, Chernobyl or the Thames,

I spent a couple of months in the field, then came home and distilled this into a series of images. Job done. *The Perimeter*, by contrast, is generating so many images on a variety of themes that it seems a mistake to narrow the approach too early on. I'm enjoying not forcing myself into an editing gimmick: horizons centre of frame only/storm clouds only/ruined buildings only/all shots monochrome with Big Stopper. These approaches, while effective at winning photo competitions and generating social likes, don't always encourage creative risks. Currently, I'm thinking of large-format (1x3m) triptychs for some works and image matrices for others.

The project will take so long that I'm going to have to change my approach through time, if for no other reason than to maintain my own interest! Like the walk itself, I don't know what the outcome will be – and I'm very happy with that.

How many shots on average would you say you take on each walk? How does the editing process work? How do you decide which images to show and which to abandon?

Each day I take 400-800 frames, unless the weather is terrible. I use Lightroom first, culling the rejects and then grouping similar images by day. I'll then view the similar

Top left: Second World War battery, Round Down Cliff II, Dover

Top centre: Dartford Bridge II

Top right: Beach hut with red roof, Rye Harbour, East Sussex

Above left: Camber Sands, East Sussex

Above centre: Abbot's Cliff acoustic mirror, between Folkestone and Dover, Kent

Above right: Helter Skelter, Brighton, East Sussex



You can view Quintin's progress at theperimeter.uk. There, you can view all his final images and trace his route map. You can also view his architectural photography at www.quintinlake.com.

images together and choose the strongest based on harmony, serenity and instinct. I'll end up with 8-20 shots per day. I then apply final colour, temperature and gradient masks to the raw files, and then caption and blog at <http://theperimeter.uk>. I print all these selects at 5x5in and display them on rails in my studio. Then I'll select a further set to print large.

Is there a planning process for each walk?

There are a lot of practicalities to consider as I'm walking about 12-14 hours each day: ensuring enough daylight for the walk; where to obtain food and water; where to sleep or camp; and making sure that I'm there at a suitable time of day for interesting locations. While Wales has an excellent coastal path, England doesn't, and some land is private. There are ports, industrial sites and firing ranges where one cannot get through and other parts where the paths get cut off by the tide. Most of this information is shown on the Ordnance Survey maps for the relevant area. I'll use the Photographer's Ephemeris app to have an idea of sun angle and direction – if it comes out at all. I research upcoming stretches of coast carefully and plot a route that I intend to walk, which I then transfer to a mapping app on an iPhone in a waterproof case.



Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Helen Holt, Manchester



Helen's background in photography began over 30 years ago when she took evening classes and learned the ever-important skill of darkroom printing. Once Helen retired she was able to dedicate her time to learning how to improve her skills, particularly in the field of macro photography. Here we see a selection of her impactful flower images.

Thistle

1 Helen found this thistle specimen in a local meadow. She was particularly struck by the interesting markings and vibrant colour
Canon EOS 60D, 60mm, 1/500sec at f/2.8, ISO 250

White dahlia

2 By having found just the right angle, Helen has ensured focus spills out of the centre and leads our eye down the larger outer petals
Canon EOS 50D, 60mm, 1/160sec at f/4, ISO 100

Cosmos

3 This example of complementary colours – bright pink and green – found in nature is shot with just the right tones and light, and means the overall image works harmoniously
Canon EOS 50D, 70-300mm, 1/500sec at f/5.6, ISO 500





HeliconSoft

Helicon Focus Pro

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The **Reader Portfolio** winner chosen every week will receive a copy of innovative software worth \$200. Visit www.heliconsoft.com

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



Red dahlia

4 The complicated structure of this red dahlia means that viewing the image offers something new each time. The spiral-like nature of the flower's centre is particularly beautiful
Canon EOS 50D, 60mm, 1/125sec at f/5, ISO 1,000

Daisies

5 Helen has gone for an unconventional angle with this shot of some Anthemis daisies in a local park. She wanted to highlight how delicate these flowers are
Canon EOS 60D, 60mm, 1/500sec at f/7.1, ISO 100



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Saffron-drop bonnet mushroom

by Robert Canis

Robert Canis discusses the simple yet effective technique behind his image and the importance of perfection in close-up photography

Unless I'm out hiking or looking for a specific subject, I very rarely walk great distances taking a shot here and another there. I much prefer to work a small area or subject and only leave when I am satisfied that all possibilities have been exhausted.

I adopt the same approach with my workshops, forcing everyone to slow down and really look, even before they take their cameras out of their bags. My ethos has always been that the longer you work an area, the more images you'll find and your pictures will be stronger for it.

This image, which went on to win the Botanical Britain category at the British Wildlife Photography awards in 2013, is a case in point. Taken in King's Wood in Kent, which is one of southern England's largest woodlands, I spent five days concentrating on an area no bigger than around 900m². I could quite easily have walked and walked, looking for pretty much anything that caught my attention, but instead I remained in a very small area, often scrambling around on all fours or lying on damp leaf litter, searching for tiny mushrooms, colourful

leaves and patterns which, ultimately, gave me focus.

The best way I can describe it is like a bird looking for a worm. It concentrates its efforts on its immediate surroundings and isn't constantly looking around. More often than not the subject I chose would be dictated by the play of light within the woodland, such as a shaft of sunlight backlighting a leaf or shadows of branches being cast onto the grey bark of a trunk.

As the days went by I noticed tiny saffron-drop bonnet mushrooms that littered the forest floor. I became increasingly taken by these tiny organisms being overshadowed by the huge beech trees and the symbiotic relationship between the two. Without one, the other cannot exist, so with this in mind I turned my attention to illustrating this as best I could.

In order for the image to succeed, I knew I had to illustrate the relationship between the trees and fungus. A simple close-up portrait wasn't going to work and would, most certainly, not have given the viewer any indication of what I was attempting to achieve. In order to accomplish this I chose my Nikon AF-S VR Micro-Nikkor 105mm f/2.8G IF-ED. The lens would

not only permit sufficiently close focus, but due to it being a moderate telephoto it would compress the perspective and make the trees a dominant feature in the final photograph. Importantly, due to its relatively narrow angle of view, it would also help exclude any distracting sky.

With my camera mounted on my tripod I carefully edged it closer to the mushroom. I noticed the water droplets caused by the mist, and a mere nudge of the dead branch upon which it grew or, indeed, my own breath would cause them to fall. I think the image would still have worked, but it's little details such as these that really make a photograph. Anyone who has photographed a dew-laden spider's web close-up will understand just how exhausting it is. You breathe in when looking through the viewfinder to make any adjustments, and breathe out (with your head turned to one side) when depressing the cable release.

I then spent a lot of time ensuring that the camera back (or film plane) was square with the stem of the mushroom since depth of field at such close quarters is extremely shallow. Also, once you're parallel with the most dominant aspect of the subject, you can be confident that, pretty much whatever aperture you choose, it will be in sharp focus. You then have greater freedom of aperture selection and, ultimately, how sharp the



Robert Canis

Robert has been a professional nature photographer for more than 20 years. He is represented by several international agencies and regularly leads workshops and overseas tours. Visit www.robertcanis.com

**'In the Shadow of
Giants'. Robert's
winning image
of a saffron-drop
bonnet mushroom**
Nikon D300, 105mm,
3secs at f/11, ISO 200,
tripod, cable release,
mirror lock

CLOSE-UP TECHNIQUE



I WOULD argue that close-up photography requires a greater degree of perfecting one's technique than any other field of nature photography. When capturing images of animals (especially when they're actively doing something), one can be excused for some minor imperfections. You're recording a moment in time and the impact of the image can often outweigh composition.

With close-up photography, however, every part of the frame plays an integral role in the success of the image. With such a limited depth of field, just a couple of millimetres off can result in it being consigned to the trash. Take your time. Use a tripod or beanbag, fire the camera using a remote release and, should your camera have one, mirror-lock. These things will increase your chances of producing consistently sharp images. It's surely better to go home with one photograph you can be proud of than a dozen that will never see the light of day.

background will be rendered.

With a cable release in one hand and a small reflector in the other (to add just a little fill-light to the stem and cap), I took a number of shots at various aperture settings. I wanted to get just the right amount of depth of field so the trees were recognisable, yet not so sharp that they conflicted with the main subject – the fungus.

After a while I inspected the images on the back of the camera, checking sharpness and exposure, and felt that something wasn't quite right. I then noticed what it was. The cap of the fungus was touching the edge of the right-hand side of the tree, but I felt it needed to protrude. So I moved the tripod a fraction and, content with the revised composition, repeated the exercise. I only left once I was completely satisfied – opportunities like this don't come around too often so you have to make the most of them.

AP

Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

How to create an HDR merge

TO CREATE this photograph, Chris Meaker shot three bracketed captures, presumably with the intention of merging them together using a High Dynamic Range (HDR) blending method. You can do this by using a third-party program like Photomatix Pro, Merge to HDR Pro in Photoshop or the Photo Merge HDR feature in Camera Raw and Lightroom. The best way to prepare

your images is to shoot a bracketed sequence of three, five or seven shots, adjusting the exposure by 2-stop increments either side of the normal exposure setting. When bracketing the exposures the lens aperture must remain constant and you vary the time exposure as you shoot each capture. It's best to shoot in raw mode and it also helps if the camera is mounted on a tripod.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

AFTER



BEFORE



1 Open selected images

I selected the three bracketed JPEG image exposures using Adobe Bridge. I went to the File menu and chose Open in Camera Raw. This opened the selected photos via the Camera Raw dialog, opening in multiple image mode with the selected photos appearing in the Filmstrip on the left. I then selected Merge to HDR from the Filmstrip menu.



2 Set the HDR merge settings

This opened HDR Merge Preview. When I checked the original bracketed photos it looked like they had all been shot on a tripod, 1 stop apart. Even so, one of the shots was slightly out of register. I therefore checked the Align Images option and left the Deghost menu set to Off. I then clicked the Merge button to blend the photos.



3 Camera Raw settings

This added a Photo Merge HDR image to the Filmstrip section. I then adjusted the Basic panel settings. When editing HDR images it's often necessary to set the Highlights slider to -100 and the Shadows slider to +100. I also darkened the Exposure slightly and fine-tuned the Whites and Blacks. Lastly, I applied a rotated crop to straighten the horizon.



How to tone for colour balance

THIS was a challenging scene for Eric Begbie to capture because it was shot at night using just the available streetlight. I notice Eric used a Nikon D800 camera and was therefore able to set the ISO to 6,400, which allowed him to shoot handheld at a shutter speed of 1/25sec (this type of scene would have been difficult to photograph with the digital cameras that were around a few years ago). If this picture had been captured a little

earlier there would have been a lovely opportunity to balance and complement that tungsten light with the blue cast of the

twilight. So what I did here was to simulate that type of early evening lighting through Camera Raw editing.



1 Crop the photograph

The first thing I did was to crop the photograph to remove the lamppost on the right and focus the viewer's attention on the street seller and his various paintings. I also went to the Lens Corrections panel where I checked the Vertical Upright option to help straighten the photograph.



2 Tone the image

In the Basic panel I applied a custom white balance. The intention here was to apply a global blue tone to the scene and edit it later to provide some colour contrast. I adjusted the remaining Basic panel settings to ensure highlight detail was preserved and added more Clarity to boost the midtone contrast.



3 Add a Radial Filter

Finally, I added a Radial Filter adjustment. I then increased the Exposure and combined this with a negative Highlights adjustment. I set the Temperature slider to +74 to counteract the global blue/white balance adjustment and made the selected area appear warmer relative to the blue background colour.

Camera Raw Photo Merge

THIS feature was recently added to Camera Raw in Photoshop CC and Lightroom 6/CC. It allows you to process bracketed JPEG or raw photos to create a single DNG. I generally find the results you get using this method are better than those you get when working with Merge to HDR Pro in Photoshop, especially as it can preserve the raw functionality. The Auto-Align option is

necessary where there is any frame movement between the selected exposures. The Auto Tone option simply applies a default auto tone adjustment upon completion, which can then be undone or revised. The Deghost options help highlight any areas of subject movement detected in the scene and allow you to apply varying amounts of deghosting correction.



Use Photo Merge HDR in Camera Raw and Lightroom 6 for best results

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

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Andy Westlake tests out a premium lightweight tripod

At a glance

- Five-section twist-lock legs
- Matched ball head included
- 148.5cm maximum height
- Weighs 1.42kg

WHAT do you get the photographer who has everything? Well, perhaps one of the latest Gitzo Traveler tripods. The company pioneered both carbon-fibre construction and the now ubiquitous reverse-folding leg design, and its latest models to use these technologies are lightweight, tall and strong – but very expensive. Alongside the five-section GK1555T version, there are three four-section models in different sizes, sold either as leg sets only or in kits with a matched ball head.

With Gitzo's carbon eXact tubes and twist G-locks that include O-ring seals to stop grit or water getting in, the Traveler is quick to set up and reaches a decent height at full extension, but folds down to just 35.5cm. The sculpted central 'spider' and ball head are both beautifully cast from magnesium alloy. All four leg locks can be undone together, requiring just a short turn to tighten again, and the rubber feet can be unscrewed and replaced with spikes. The sliding centre column can be replaced by a short column for low-level work.

Verdict

As we'd expect from Gitzo, the GK1555T is superbly made. It is capable of holding a full-frame DSLR and large zoom lens with ease (it's rated to hold 10kg). I'm not quite as convinced by the ball head, although it does its job and the clever design fits neatly between the legs when folded down. But camera movement isn't as smooth as it could be, and the main lock has to be unscrewed a long way to release it. There's no separate friction control, either. If money were no object, I'd recommend the leg set unreservedly, but consider looking around for a better head.



Dual-angle legs

Standard and low-level positions are available via slightly fiddly sprung levers.

Arca Swiss compatible

The quick release adopts the now de facto standard dovetail pattern.

Levelling line

The ball head has a handy visual guide to see when it's set level.

Short centre column

Supplied as standard, this short centre column allows low-level shooting.



ALSO CONSIDER

Gitzo Mountaineer GT1542

£479, www.gitzo.co.uk
It's longer when folded and is also heavier than the GK1555T, but this conventional tripod is taller and has a more elegant low-level mechanism.



Sirui ET-2204 with E-20 head

£300, www.sirui.eu/en
This well-made four-section carbon-fibre model with lever leg locks and a decent ball head represents good value for money.



MeFoto RoadTrip A1350Q1

£159, www.mefoto.com/uk
For the more budget-conscious photographer, this five-section aluminium tripod with reverse-folding legs also comes in a variety of colours.



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PNY 3.0 High Performance card reader

• www.pny.eu • £15

WHEN my last card reader gave up after many years of service, I invested in a PNY 3.0 High Performance card reader. Its six memory-card slots run around the side of the device, and allow it to read most types of flash memory cards including SD, SDHC, SDXC, MicroSD, MicroSDHC, MicroSDXC, MiniSD, MiniSDHC, Memory Stick Pro, Memory Stick Pro Duo, Memory Stick M2, MMC, RS-MMC, xD and CompactFlash.

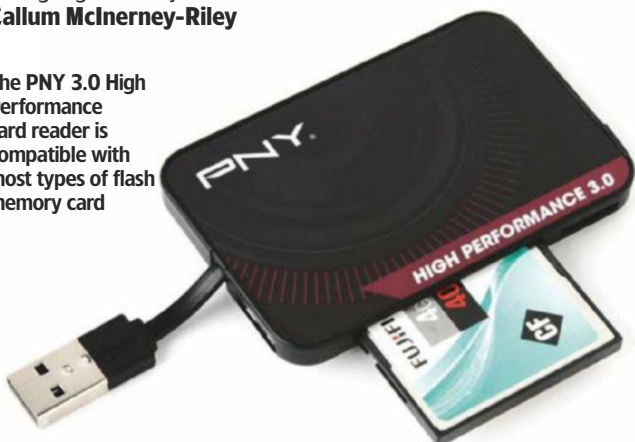
These days it's mostly just CompactFlash, SD cards and occasionally MicroSD cards that are used in cameras, but it's good to know it's possible to read others on this device. On the card reader's underside you'll find a small USB cable that's embedded into the unit itself and sits completely flush. You can pop this out and have a USB 2.0 connection even if you've forgotten the supplied USB 3.0 cable. While the card reader is of a fairly fast speed when connected to USB 2.0, when used with the USB 3.0 set-up it's claimed by PNY to be 10x faster. In practice, I found it to be very fast – transferring up to 10GB in around a minute. There's also a built-in LED indicator, which lights up when it's in use and indicates when it's safe to remove the card/reader.

Measuring just 83x57x10mm, the reader is quite small, making it easy to slide into even the snuggest pockets of a camera bag. The components and circuitry inside the device appear to be solidly in place, with no play when cards are inserted in and out. However, the case is made of plastic and doesn't seem as rugged as other card readers on the market.

In all, though, this card reader is small, compact and fast, and will read just about every card available. Besides which, it also scores well for having a 'get out of jail free card' with the built-in USB 2.0 connection.

Callum McInerney-Riley

The PNY 3.0 High Performance card reader is compatible with most types of flash memory card



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Power beyond its size



i40

The new Nissin i40 mini flash.

Introducing Nissin's new pocket size flashgun, the i40. Weighing in at just 203g and measuring only 85mm high, this high specification flash is ideal for travelling.

Although compact, the i40 packs a real punch with a guide number of GN40 at ISO100. It boasts an auto zoom range of 24 – 105mm (16mm with built in diffuser) and supports up to 1/8000th second shutter speed. Other features include LED video light function, Wireless TTL and a bounce and swivel head - all wrapped up in a stylish design with easy to use intuitive controls.

The i40 is available in Canon, Nikon, Sony, Four Thirds and Fuji fit.

Visit www.kenro.co.uk to find out more.



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The lens is ideal when you're working in tight spaces or want to fill the frame with your surroundings



Sigma 20mm f/1.4 DG HSM | A

Sigma has created a world first with its latest wideangle prime lens, but how valuable is it in the company's line-up? **Michael Topham** investigates

There has been a surge of new wideangle lenses in the past 12 months, with Sigma and many of the other major brands focusing their efforts in this area of the market. Not one for resting on its laurels, Sigma has been hard at work creating its fifth fixed-focal-length lens in its DSLR Art product line and the new 20mm f/1.4 DG HSM | A looks like it could be popular for landscape and astrophotography, as well as for shooting interiors, events and weddings.

Just like Sigma's 24-35mm f/2 DG HSM | A was the world's first zoom lens to achieve a

constant aperture of f/2, the 20mm f/1.4 DG HSM | A is the world's first 20mm lens to trumpet an aperture of f/1.4. The only 20mm lenses that really come close to it are the Canon EF 20mm f/2.8 USM (£385) and the Nikon AF-S Nikkor 20mm f/1.8G ED (£539), which begs the question, is this Sigma worth paying a premium for?

Features

If you're wondering why a 20mm f/1.4 lens has never been manufactured before, it's because of the technical difficulties that are imposed by

engineering such a large double aspherical element. Sigma has managed to overcome this hurdle by turning to its experienced team of engineers who have used the latest advances in technology to successfully create a large double-aspherical lens that measures an impressive 59mm in diameter. By uniting this large aspherical lens with a second aspherical lens towards the rear, we're told that it controls distortion remarkably well – a claim that we intend to investigate in this test.

The construction of the lens features 15 glass elements arranged in 11 groups, with two of these elements being the 'F' low-dispersion (FLD) type and five being the special low dispersion (SLD) variety. This low-dispersion glass is used to curtail chromatic aberrations, which are well known for being an issue in large-aperture ultra-wideangle lenses. ➤

‘Squeezing such a complex arrangement of elements and groups into a relatively compact package makes it deceptive in terms of weight’

➤ To prevent flare and ghosting presenting problems when shooting towards the light, Sigma has employed its Super Multi-Layer Coatings and a permanently fixed petal-shaped lens hood at the front.

The lens's nine-bladed aperture diaphragm offers settings from $f/1.4$ to $f/16$, and set to its maximum aperture it provides an attractive rendition of out-of-focus backgrounds with pleasing circular bokeh in the highlights. To ensure the lens operates as smoothly and as quietly as possible, the lens features Sigma's Hyper Sonic Motor (HSM) that, in addition to driving the autofocus system, offers full-time manual focusing. This allows users to adjust the focus manually at any time without having to flick the AF/MF switch to manual first.

Like all lenses released by Sigma in recent times, it will be initially manufactured in three different lens mounts to cater for Canon, Nikon and Sigma users. The size and weight imply that it's going to be a lens that feels at its best paired with full-frame DSLRs, but there's nothing to suggest it can't be used with APS-C DSLRs. Coupled to an APS-C DSLR with a 1.5x crop factor, it behaves like a 30mm $f/1.4$, whereas on Canon APS-C DSLRs it's equivalent to 32mm.

Other noteworthy features include a minimum focusing distance of 27.6cm, a maximum magnification ratio of 1:7.1 and full compatibility with Sigma's USB docking device, allowing users to update firmware and refine the focus settings manually using the manufacturer's Optimization Pro software.

As part of the boxed contents there's a rear cap and a sizeable front plastic cap, which has a slim felt-like lining on the inside to create a tight fit. For photographers who'd prefer a more robust lens cap, Sigma also produces a metal lens cap (LC907-02) for £30.

Build and handling

When I pulled the lens out of its box, I expected to be greeted by a monstrous front element. The lens is slightly more compact than I'd envisaged and the front element is smaller than those we're typically greeted by on fast full-frame wideangle zooms, such as Nikon's AF-S Nikkor 14-24mm $f/2.8$ G ED. Squeezing such a complex arrangement of elements and groups into a relatively compact package makes it quite deceptive in terms of weight. It's a lens that's heavier than it looks, and the fact it weighs 950g means it's almost 300g more than Sigma's 24mm $f/1.4$ DG HSM | A.

The build quality is comparable to other lenses in Sigma's Art line-up and the construction of the barrel is made from a mixture of metal and plastic. The section of the barrel adjacent to the camera is made from



The combination of fast maximum aperture and wide focal length is ideal in low-light situations

metal, just like the large manual-focus ring at the front of the lens, whereas the middle section of the barrel and lens hood are formed of high-quality plastic. The only issue that might concern some, as far as the build quality goes, is its lack of weather sealing. Although it will happily survive a few raindrops, it's advised to stow it away during a persistent shower.

The permanently attached lens hood helps to shield the glass from any accidental bumps and scrapes, but the bulbous front element does prevent screw-in filters being used. Although it has been rumoured that the Sigma 12-24mm $f/4.5-5.6$ DG HSM II adapter ring Lee Filters produces for its SW150 Mark II system might fit, we tried it only to find that it doesn't. Regrettably, no filter adapter was available at the time of testing, but Lee Filters

disclosed to AP that it would look into creating one if there's enough demand, but it wouldn't arrive for at least a couple of months.

In terms of its operation, the manual-focus ring operates fluidly and functions across its focusing range in just over a quarter of a turn. It falls nicely to hand and the same can be said for the large AF/MF switch that juts out from the side of the barrel and is easy to locate with your thumb. This switch offers a reassuring click, and the white background that's revealed behind the switch when it's set to AF acts as a visual reference of where it's set to in low light.

Image quality

Our review sample was supplied in Canon-fit, and for testing purposes I paired it with the Canon EOS 5DS. Given the highly impressive



Vignetting is obvious when the lens is used wide open, but it's better controlled when it's stopped down

level of detail this camera resolves, I wanted to find out whether or not its results wide open are as impressive as those we've seen from Sigma's other Art lenses in the past.

Rattling off a series of frames of the same scene from f/1.4 to f/16 and then analysing these alongside our Applied Imaging tests revealed a jaw-dropping set of results. Sharpness in the centre of the frame at f/1.4 is very impressive. Edge sharpness is a little way off matching the same level of sharpness in the centre at f/1.4, so to record the finest level of edge-to-edge sharpness across the frame you'll need to close the lens down a few stops. Corner sharpness improves by the time you reach f/4, but the sweet spot between centre and corner sharpness is located closer to f/5.6–f/8. The lens continues to resolve sharp images beyond these settings and f/11 is certainly usable if you're keen on creating a larger depth of field. Diffraction does begin to soften images a little at f/16, so it's good to see Sigma putting a cap on the lens's minimum aperture.

Equally as impressive is the way this lens controls curvilinear distortion. Although it's not entirely distortion-free, the barrel distortion it does exhibit is negligible and can't easily be traced in shots straight out of the camera. I did notice some signs of purple and green fringing at the edges of the opening image to this review, but that was only obvious at very close magnification. At the time of testing we were still awaiting a new lens profile update from Adobe. When this does become available we expect these signs of chromatic aberration and barrel distortion to be resolved with a single click of the 'Enable Profile Corrections' box beneath the Lens Corrections tab.

Vignetting is clearly obvious when the lens is used wide open. The corners are around 2EV darker than the centre of the image when the lens is used at f/1.4. Closing the lens down to f/2 sees corner shading improve and dialling in an aperture of f/3.2 sees vignetting clear up almost completely. It's untraceable in images that are taken at and beyond f/4.



Our verdict

THE WIDE focal length combined with the extremely fast maximum aperture and £849 price tag might suggest the appeal of this lens will be limited, but for those who regularly find themselves wanting to squeeze as much of their surroundings in the frame – and for those who'd like to gain an extra couple of stops when working in low light – it's a very tempting choice indeed.

By paying a premium for this lens you get first-class image quality and performance in return. It's a lens with many positives and only minor negatives. Those who'd like to attach filters will have to be patient and wait for adapter rings to become available, and the fact it doesn't feature weather sealing means you'll need to take precautions in inclement weather.

Overall, this is yet another valuable addition to Sigma's Art line-up of premium lenses and once again highlights Sigma as a brand that's at the forefront of innovative lens design.



Data file

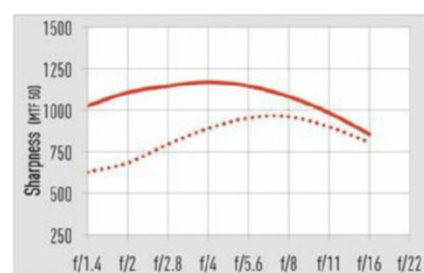
Price £849
Filter diameter N/A
Lens elements 15
Groups 11
Aperture blades 9
Aperture f/1.4–f/16
Minimum focus distance 27.6cm
Dimensions 90.7x129.8mm
Weight 950g
Lens mount Canon, Nikon, Sigma
Included accessories Lens cap, lens pouch



Sigma 20mm f/1.4 DG HSM | A

Resolution

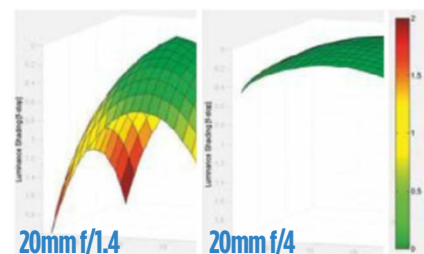
The lens resolves a similar level of sharpness in the centre at f/1.4 as it does when it's stopped down between f/8 and f/11. Our Applied Imaging test results show the lens is at its sharpest in the centre around f/4, but to record the finest level of edge-to-edge sharpness across the frame you'll want to shoot between f/5.6 and f/8. Users can still achieve great results at f/11, but diffraction does start to soften images slightly when you push to its f/16 minimum.



20mm centre — 20mm corner ·····

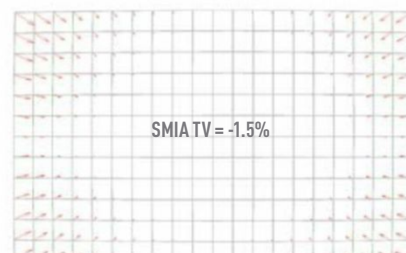
Shading

Use the lens at its maximum aperture and images will exhibit obvious vignetting. This can help to draw a viewer's eye to the centre of an image, but is not to everyone's taste. Edges are approximately 2EV darker than the centre at f/1.4, but this lessens to 0.6EV darker than the centre at f/2.8. Vignetting can't be traced when the lens is closed down to f/4.



Curvilinear distortion

Barrel distortion can be seen in our test results, with straight lines bowing out slightly towards the corners. If you do want to remove this, it should be a relatively quick fix when Adobe releases a lens profile for Lightroom, Photoshop and Camera Raw. We're expecting this to be available very soon.



Gifts galore

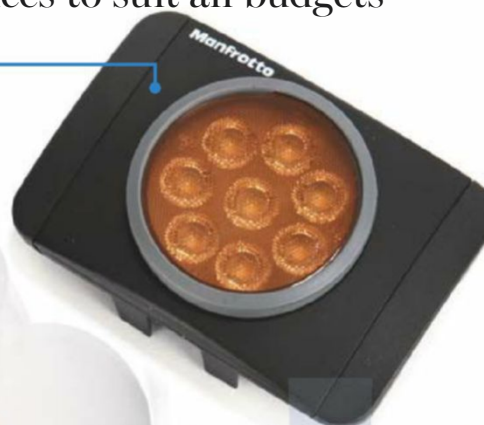
If you've bought all your Christmas presents, well done, but if you're like the rest of us and have trouble finding the perfect gift, look no further. On the next five pages we have more than 20 gift ideas at prices to suit all budgets

Manfrotto Lumie Lights

● From £44.95 ● www.manfrotto.com

MANFROTTO makes a range of great continuous LED panels that are ideal for lighting subjects. They can be used on or off-camera without needing to mess about with wireless flash triggers and changing flash power. You can use them for everything from adding light to macro subjects, to fill light for a portrait or even as a video light.

The great thing about the Manfrotto Lumie design is that it's rechargeable, meaning you won't need to carry loads of AA batteries. There are three different sizes: the three LED light starts at £44.95, but there's also a brighter six LED version costing £69.95 and a top-end eight LED version costing £99.95.



1901 fotografi Maitani Strap

● £23.95 ● www.1901fotografi.co.uk

A LITTLE slice of luxury can be brought to your camera thanks to 1901 Fotografi's Maitani Strap. Made from full-grain English leather, this classically styled strap looks great alongside a wealth of retro-styled cameras such as the Fuji X series or the Olympus OM-D series. It's available in black and brown, and is adjustable from 83cm to 137cm. There's fantastic detailing and well-crafted rivets holding the whole lot firm. The strap is only 12mm in width so it's well suited to smaller compact system cameras.



Freeloader CamCaddy 2 universal charger

● £20 ● www.solartechnology.co.uk

IF YOU'RE anything like us at AP, you have masses of gadgets with lots of batteries and lots of chargers, too. That's where the Freeloader CamCaddy 2 charger comes in handy. It has two pins that can be adjusted in position to

accommodate any block-style camera battery. The best feature of this charger is that it's powered via Micro USB. This means if you have a power bank, you can charge up your camera battery by using the CamCaddy 2.



Easy Off Gloves

● £17.99 ● www.easyoffgloves.com

IT'S PRETTY chilly outside now, and gripping a camera in the frosty air and wind can quickly make your fingers feel cold and rather stiff if you're not wearing gloves. However, using thick gloves and pressing buttons can be quite a pain. Thankfully, Easy Off Gloves has designed something that suits photographers and their need to push buttons, tap touchscreens and fiddle with scroll wheels. Called Zip Photography Gloves, the tip of both the index finger and thumb fold back and stay in place with a small magnet. There's a little zip pocket on the back for storing items such as SD/CF cards. The inner is lined with warm fleece, while the outside is made from a softshell material with silicone on the palms to aid grip.



Lens mug

● £10 ● www.cvp.com

THERE are stacks of lens-shaped mugs available these days. They're on sale in many high-street retailers across the UK, including Primark and Waterstones, and they range from £3 to around £10. The top end will get you a mock Nikon 24-70mm lens or a Canon 24-105mm with metal lining and a top to hold your biscuits. At £3 you'll get a plastic cup with an unfamiliar focal range and badly spelt Nikon or Canon wording – but hey, it's all good fun. There's a certain novelty to confusing people by drinking out of a receptacle that looks like a lens, and for under a tenner it's a brilliant little stocking filler.



Sirui T-005X with C-10X head

● £99.95 ● www.sirui.eu/en

IF YOU'RE travelling or spending a day out and about, a full-sized tripod can sometimes just be too much to carry. Help is at hand, though, in the shape of the Sirui T-005X, which weighs a little over 1kg and folds down to 32.5cm, but extends to 139cm. With three leg angles and a removable centre column, it's flexible too. It's ideal for use with mirrorless cameras or small DSLRs, and the C-10X head is superb.



Azden SMX-10 Directional Stereo Microphone

● £90 ● www.azden.co.uk

DSLRs and mirrorless cameras are getting better at recording video, but one area they often lag in is sound recording – often because they use built-in microphones, which pick up operational noises. So if you are at all serious about movie making, an external mic is a must. The SMX-10 is a well-made, high-quality stereo unit that attaches to the hotshoe via an anti-shock mount, and has a standard 3.5mm stereo plug for connection to most cameras.

Hähnel Captur Remote set

● £60 ● www.hahnel.ie

WITH the ability to act as both a shutter release and a remote flash trigger, Hähnel's Captur Remote two-part set consists of a trigger and a receiver unit, and 2.4GHz wireless technology gives a 100m range. It employs interchangeable connector cables to allow use with

most camera brands including Canon, Nikon, Sony, Olympus and Panasonic. Additional receivers can be used to trigger multiple flashes or cameras, a timer trigger includes a programmable intervalometer, and a 'Pro' module includes motion, light and sound sensors.

Manfrotto 804 Mark II 3-Way head

● £79.95 ● www.manfrotto.co.uk

MANY photographers favour three-way tripod heads for their ability to adjust the camera angle independently in each axis, but they tend to be heavy and awkward to carry. Manfrotto's recently updated 804 model addresses both of these problems. Made of lightweight Adapto polymer, it weighs 750g and the two longer handles have a clever

sliding retractable design that allows it to be more easily packed for transport. It uses Manfrotto's standard RC2 quick-release plate, and has a bubble level to help with setting up the camera straight. With a load capacity of up to 4kg it will also handle most types of camera.





Adobe Creative Cloud Photography Plan

- £102.30 per year
- www.adobe.com/uk

FOR AN annual subscription of £102.30, the Adobe Photography Plan provides the latest versions of both Photoshop and Lightroom. Should you want to make a gift of it, you can buy it as a pre-paid software download card that will fit inside a Christmas card.



Vanguard VEO AM-264TR Monopod

- £79.95
- www.vanguardworld.co.uk

IF YOU spend much time shooting with long, heavy lenses, then a monopod is a must to take the weight off your arms. The VEO AM-264TR is one of the best we've seen this year. Its four-section aluminium design employs quick-lever locks to give a height adjustable up to 1.63m, collapsing down to 56.5cm, and it weighs 900g. This is heavier than most similar-sized monopods due to the folding tri-stand at the base, which has thick anti-slip rubber feet and a ball-joint connection for smooth panning. Rounding off the package are a thick rubber grip, adjustable hand strap, and a carabiner for easy carrying.



GoPro Hero+ LCD

- £200
- www.gopro.com

The Hero+ LCD is a fairly new addition to GoPro's range of action cams. It's billed as an entry-level model, but has a built-in LCD display on the back that offers a degree of touchscreen control. Video can be recorded up to 1080p full HD at 60fps, with still images up to 8MP. Wi-Fi and Bluetooth connectivity are included.

Transcend ESD400K Superspeed 256GB SSD

- £86
- uk.transcend-info.com

TRANSCEND'S ESD400K Superspeed solid state drive comes in a variety of sizes, and has a USB 3.0 connection for speedy file transfer at up to 5GB/sec. At just 92x62x10.5mm in size and weighing a mere 56g, it's a great option for backing up your precious photos while travelling, and it even comes with a protective pouch.



Lee filters Digital SLR Starter Kit

● £229 (with two adapter rings) ● www.leefilters.com

THIS Lee Filters kit is a great way to build a filter system from scratch and comes with all you need to get started. The box contains a 0.6 neutral density hard graduated filter, a 0.6 ProGlass ND standard filter, which reduces exposure by 2 stops, a filter holder that's pre-assembled ready to accept 100mm filters, a cleaning cloth and a Tri-Pouch that holds up to three filters. The only item not included in the kit (that you'll need to buy separately) is an adapter ring to mount the filter holder to the lens you intend to use. These can be picked up in all the popular sizes (49mm-105mm) for around £20 each.

Western Digital My Cloud 4TB

● £150 ● www.wdc.com

THIS NETWORK-attached storage (NAS) drive allows you to set up your own personal cloud storage service from the security of your own home. This means no more having to upload images to remote servers in mystery locations and then trusting your cloud provider to keep them safe. Better still, you won't have to pay any of the monthly or annual service charges, either. With 4TB storage there's plenty of space not only for image files, but also for your music, movies and documents. And, of course, you'll be able to access the contents of the drive from anywhere you can access the internet.

Olympus Stylus Tough TG-4

● £282 ● www.olympus.co.uk

ALTHOUGH smartphones continue to be the most popular pocket compact for general snapshots, they're not the best choice when it comes to taking photos off-limits. As anyone who's dropped a smartphone in the sand or at the poolside will tell you, these devices just aren't rugged enough to survive the unexpected conditions that can present themselves on a holiday. The Olympus Stylus Tough TG-4 is designed to survive whatever is thrown at it, being waterproof to a depth of 15m, freezeproof to -10°C, shockproof to 2.1m and crushproof to 100kg. The big news is it can shoot in raw format. It was awarded five stars when we tested it in AP 6 June.

LaCie d2 6TB Thunderbolt 2 USB 3.0

● £345 ● www.lacie.com

THIS LaCie hard drive is a fast, reliable storage device suitable for Mac or PC use. It combines a Thunderbolt 2 and USB 3.0 interface to deliver the best possible speed when connected to any late-model PC or Mac and combines best-in-class interfaces with a Seagate 6TB 7200 RPM hard disk, resulting in speeds of up to 220 MB/s. For serious photographers and professionals it provides everything needed for a secure back-up.



Manfrotto 190 Go! Tripod

● £160 ● www.manfrotto.co.uk

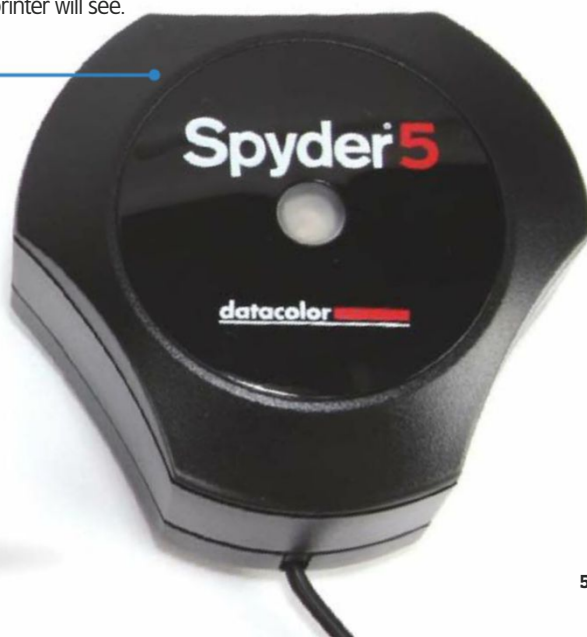
THIS DURABLE travel tripod is small and light enough to carry around all day without overly weighing you down, yet it still offers a good range of features. Constructed from aluminium, the 190 Go! folds down to 45cm in length, extends to a maximum height of 146cm and weighs just 1.7kg. The legs can be set to one of four angles (25°, 46°, 66° or 88°), with each leg comprising four sections that are held in place by a secure twist-lock mechanism. Adding to its versatility is the centre column that can be set at 90° to the tripod, to make easy work of low-level macro shooting.



Datacolor Spyder 5 Pro

● £125 ● www.datacolor.com

DIFFERENT monitors display colours in slightly different ways, and a miscalibrated screen can have serious repercussions when it comes to printing, as what you see on your screen isn't necessarily how the finished print will look. Calibrating your monitor with the Spyder 5 Pro is a fairly simple process and will ensure that what you see is exactly what your printer will see.



Apple iPad Air 32GB

● £359 ● www.apple.co.uk

IF YOU'D like to research locations, check the weather before you go out to shoot, have access to emails, or inspect your results on a larger display, you'll want to add a tablet to your Christmas wish list. The iPad Air is just 7.5mm thin and weighs less than half a kilo, which makes it perfect for slipping into your camera bag before heading out on a shoot. The powerful and power-efficient A7 chip with 64-bit architecture makes it remarkably responsive to use and the 9.7in retina screen delivers sensational picture quality. The most basic iPad Air features a 16GB capacity (£319), whereas the 32GB version costs £40 more. Both versions are available in space grey or silver finish.



Lowepro Pro Runner RL 450 AW II backpack

● £289
● www.lowepro.com

LOWEPRO'S roller-friendly Pro Runner allows you to carry it as a backpack or roll it beside you. Full to capacity you can squeeze in a pro-spec DSLR with 70-200mm f/2.8 lens attached, four additional lenses including a 24-70mm f/2.8, as well as a spare DSLR body and a flashgun. There's storage space for a 15in laptop and it comes with a built-in all-weather cover and straps to secure a full-sized tripod.



Billingham 550 camera bag

● £530 ● www.billingham.co.uk

THERE are more than 100 components in a Billingham bag, and most of them are custom-made by, or for, the company. From leather straps to brass buckles, these bags are built to last and have a pedigree dating back to 1973. The 550 is the first

production bag Billingham ever made, and it's still a big hit with photographers who can't bear to leave anything behind. Even without the detachable pockets, the bag can accommodate multiple camera bodies and flashguns, as well as overnight essentials.

Elinchrom D-Lite One RX Softbox kit

● £425 ● www.elinchrom.com

IF YOU'RE into portraiture or are thinking about setting up your own studio, you'll want to look at buying yourself a set of studio lights. The D-Lite RX Softbox kit includes everything you need to get started, including two heads, two stands, two softboxes, a Skyport transmitter to fire the heads wirelessly, leads, lamps and a carry bag. Offering around twice the output of a standard flashgun, this lighting kit can get you out of trouble when you're working in low-light situations. It can also provide vital fill-in flash when working in high-contrast lighting conditions. It's a mains-powered kit, and reflectors and umbrellas will need to be purchased separately.



LG Digital Cinema 4K Monitor

● £810 ● www.lg.com

DESIGNED to meet the needs of stills photographers and video editors, the LG Digital Cinema 4K Monitor offers 4K resolution, 10-bit colour depth, built-in colour management controls, and a pivot feature to allow the screen to be

viewed in both landscape and portrait formats. Its gamut covers 99.5% of Adobe RGB and still images can be split via a Dual Color Space mode, allowing them to be viewed in both sRGB (web) and Adobe RGB (print) versions.



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Circular Filters

ND1000



Our award winning 10 stop long exposure filter

★★★★★ - Photopius

46mm.....£22.50	62mm.....£27.00
49mm.....£23.50	67mm.....£28.50
52mm.....£24.00	72mm.....£29.50
55mm.....£24.50	77mm.....£32.50
58mm.....£25.50	82mm.....£37.50

Best Value in Photopius Big Stopper Group Test

ND Fader Filters

46mm.....£26.00	62mm.....£32.00
49mm.....£27.00	67mm.....£35.00
52mm.....£27.50	72mm.....£36.00
55mm.....£29.50	77mm.....£39.00
58mm.....£31.00	

★★★★★ - AP Mag 4 stars for quality & value

ND Filters

Sizes: 27 to 82mm	Grads: 0.3 0.6 0.9 1.2
46mm.....£17.00	62mm.....£21.00
49mm.....£17.00	67mm.....£23.00
52mm.....£18.00	72mm.....£26.00
55mm.....£19.00	77mm.....£28.00
58mm.....£20.00	82mm.....£31.00

★★★★★ - Digital Camera 5 stars in DC's ND Group Test

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Sizes: 25 to 86mm

49mm.....£16.75	67mm.....£18.00
52mm.....£17.00	72mm.....£19.00
55mm.....£17.00	77mm.....£21.00
58mm.....£17.00	82mm.....£26.00
62mm.....£17.50	86mm.....£33.50

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ND Grad Filters

Sizes: 40 to 82mm Grads: 0.3 0.6 0.9 1.2

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P Size Pro Filter Kit	£54.95

Starter Kit: 1 filter Filter Kit: 3 filters

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Types: ND Soft, ND Hard, Full ND

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Sizes: A Size & P Size

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1.2 Full ND.....£15.95	Blue Grad.....£13.50
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0.3 Hard ND Grad.....£13.50	6x Star Effect.....£13.50
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★★★★★ - Digital Photo for build, image quality & value - April, 2014



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★★★★★ - Digital Photo, 2015

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Canon EOS	Nikon G	£39.95	Micro 4/3	M42	£29.95
Canon EOS	Pentax K	£24.95	Micro 4/3	Olympus OM	£29.95
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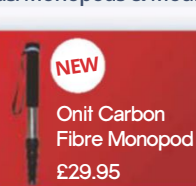


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● EXPERT ADVICE ● TIPS ● TRICKS ● HACKS ● KNOW-HOW



Tamron's SP 45mm f/1.8 Di VC USD includes optical image stabilisation

Are they worth it?

Q I have noticed a steep rise in the price of alternative-brand lenses, especially in the more specialist focal lengths and apertures. By alternative, I mean non-camera manufacturers' branded offerings. Have aftermarket brands improved enough to justify these new higher price points?

Terry McDonald-Dorman

A In short, the answer is yes. Sigma and Tamron were once best known for making inexpensive zooms as an alternative to the camera manufacturers' own optics. However, they can no longer compete with the inexpensive kit lenses made in bulk by the likes of Canon and Nikon. Notably, Sigma still makes all its lenses at its factory in Japan, rather than in countries where labour costs are cheaper.

As a result, Sigma started to move its lens line upmarket with the launch of its 50mm f/1.4 EX DG HSM in 2008, and has gone from strength to strength ever since. Its latest Art-series lenses are superb, with a stunning set of f/1.4 primes and super-fast zooms, such as the 18-35mm f/1.8 for APS-C and 24-35mm f/2 for full frame.

Tamron has also moved upmarket, and its SP (Special

Performance) f/2.8 zooms (15-30mm, 24-70mm and 70-200mm) provide a great alternative to camera manufacturers' own lenses. And its new pair of 35mm and 45mm primes uniquely combine maximum apertures of f/1.8 with optical stabilisation.

This isn't limited to their own products, either. Patents have emerged suggesting that the Olympus M.Zuiko Digital ED 75mm f/1.8 and Zeiss Batis 85mm f/1.8 were designed by Sigma and Tamron respectively.

In short, Sigma and Tamron are very serious lens makers in their own right.

Andy Westlake

Telephoto conundrum

Q I bought a Canon EOS 600D a few years ago, along with a Tamron 18-270mm zoom. Although the lens performs quite well at wideangle to standard focal lengths, it's disappointing at the more telephoto end. I also use a Sigma 17-50mm f/2.8, so am really only using the 18-270mm at the longer end of its range.

I have been thinking about replacing the 18-270mm with a Tamron 70-300mm, or spending more and going for a zoom with at least 400mm of reach, possibly the Sigma 150-500mm.

I have also been considering changing to a Micro Four Thirds system. Is the performance of, say, an Olympus or Panasonic 70-300mm lens in any way comparable with something like a Sigma 150-500mm attached to my existing Canon EOS 600D?

Daniel Walker-Hebborn

A In general, Micro Four Thirds cameras produce image quality that's very close to APS-C DSLRs like your Canon EOS 600D; the main limitation is noise at high ISO settings due to the smaller sensor. Olympus and

Taking charge

Q In the past I have purchased two so-called universal camera battery chargers, but both, in the small print, specifically exclude Sony InfoLITHIUM batteries such as the NP-FW50. The NP-FW50 battery and its charger have a three-point contact system, and I assumed that the third contact was the problem, as the two third-party chargers only had '+' and '-' contacts.

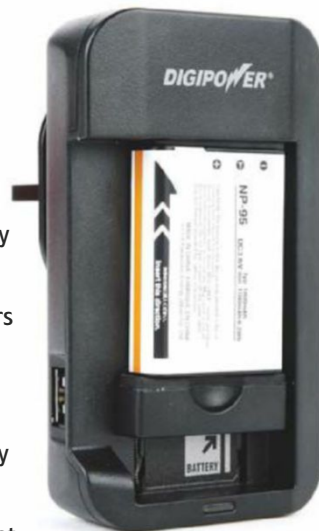
I read your review of the DigiPower TC-5000U charger (AP 24 October) and, seeing that it would charge these batteries through a bespoke plate, I bought one. However, this charger also only has two points of connection between the battery and charger. Can you tell me what the third terminal on Sony NP-FW50 batteries is for, and what are the consequences (if any) of charging with this unconnected?

Keith Jones

A The issue with Sony InfoLITHIUM batteries is that they contain microchips that communicate with the charger (and camera) to help accurately establish the charge level. If this doesn't happen successfully, the battery will refuse to charge. It's not just Sony that uses this kind of technology; most manufacturers have chipped batteries that won't work in chargers that don't recognise them correctly.

However, I can confirm that we've double-checked the Sony NP-FW50 in the DigiPower DC-5000U, and it charges without any problems. So it's not the third contact that's the culprit here.

Andy Westlake



Panasonic make 300mm zooms, but the latter has a faster maximum aperture (f/5.6 vs f/6.7), so is probably the better option, as it will help keep ISO settings down.

The Sigma 150-500mm would give a 240-800mm equivalent range at f/4.5-6.3. The Panasonic 100-300mm would give a 200-600mm equivalent range at f/4-5.6. The shorter equivalent focal length means it won't have so much reach for distant subjects. Likewise, the image quality will

be a little bit behind, especially in less-than-perfect light. But the weight saving is considerable: with an Olympus OM-D E-M10 Mark II the total weight is 910g vs 2,350g for the Sigma 150-500mm on the 600D.

In summary, a 300mm zoom on a Micro Four Thirds camera should give better results than you're currently getting. The Sigma 150-500mm would give better results still, but only if the weight isn't an issue.

Andy Westlake

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My life in cameras

Tintype photographer Jeff Howlett reveals the cameras that shaped his life. www.howlermanphotography.com



Jeff Howlett is the director and producer of the acclaimed documentary *A Band Called Death*, about 1970s rock band Death and their new-found popularity decades after the group

recorded their music. He has been photographing for many years, and has spent the last 17 years focusing specifically on tintype photography. He and his friend, Chris Morgan, will gladly bring their mobile tintype studio to your next event or festival.

1986 Yashica Auto Focus Motor-D

This was the first camera I owned and was given to me by my father for my 16th birthday. I was utterly clueless about how to use it and ended up taking a lot of really bad photographs, but I have to say it served me well. I used it often, and it was the piece of kit that taught me things like the rule of thirds.



2002 Canon PowerShot S40

I was absolutely enamoured with the digital age when I got the Canon PowerShot S40. It was vitally important to me because it was with this camera that I captured the births of my daughter and son. That's something a lot of photographers can probably relate to. I stayed locked in with various Canon cameras over the years from the EOS 7D to the EOS 5D Mark II.



© JEFF HOWLETT



BLAST FROM THE PAST

Canon EF-M

Ivor Matanle looks at this rarity, made solely for export to the non-Japanese market

LAUNCHED 1991

PRICE \$219.95 with 50mm f/1.8, Popular Photography (USA), March 1992

GUIDE PRICE TODAY Unknown

THE CANON EF-M was Canon's attempt to provide traditionalists with a 35mm camera that could be used manually, but was compatible with Canon's then new EF range of lenses, albeit without autofocus. It was made solely for export to the non-Japanese market, and although a contemporary of EOS cameras it is not an EOS, since it does not have autofocus. At each end of the top-plate is a revolving dial. The left-hand one sets shutter speeds 1sec-1/1000sec, and the right-hand dial sets the lens aperture.

Each dial has an 'A' setting, enabling the camera to provide aperture-priority automatic exposure if the aperture dial is set to 'A', shutter-priority automatic exposure if the shutter-speed dial is set to 'A' or program automatic exposure if both are set to 'A'.

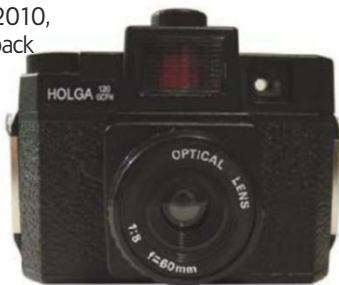
It has a focusing screen with both microprism and split-image rangefinder focusing aids, and can realistically only be used with lenses with a graspable focusing ring, which some Canon EF mount lenses do not have. The Canon EF-M is a genuine modern rarity and very collectable.

What's good Common-sense usability if you understand photography.

What's bad No flash-synchronisation socket apart from the hotshoe.

2010 Holga

During the production of my documentary film *A Band Called Death*, I picked up a Holga camera and decided to get myself into a darkroom. This was an absolute game changer for me. It was this simple camera that made me want to shoot on film again. Since 2010, I have fallen back in love with, not only film, but also shooting using the wet-plate collodion method.



2011 Rolleiflex 6006

A friend of mine gave me a Rolleiflex 6006 film camera paired with a Zeiss Planar f/2.8 80mm lens as a present. I fell in love with the 6006. You can see the results of this camera if you look at the U.S. Girls' album *Half Free*. The image on the cover was shot with this camera. The 6006 is my essential camera for portrait photography.



2012 Pacemaker Speed Graphic

The Pacemaker Speed Graphic paired with a 210mm Zeiss lens is a camera and lens combination that I'm totally in love with. This camera is my go-to for 4x5in tintype portraits and is still my favourite set-up to use – whether I'm shooting wet-plate collodion, film or Polaroids.



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Professor Newman on...

Lens design and AF

There are some interesting lens-design insights to be found by studying a Tamron lens patent



The Zeiss Batis 85mm f/1.8 has many similarities to a Tamron patent

In AP 28 November, I discussed the remarkable similarity in optical formula between a lens released by Zeiss and a lens described in a patent from Tamron. This article is about the same patent but concentrates on AF and IS.

There is a common misunderstanding of what it is that is 'patented'. Some have said that Tamron has patented this 'design', which isn't strictly possible in international patent law. Strictly, designs are protected by copyright, whereas inventions are protected by patent, although some countries such as the US do have 'design patents', which provide a greater degree of protection than simple copyrights. Other countries call this a 'registered design'.

In patent law, an invention is defined by a series of claims, which define the essence of the invention. In the case of the Tamron patent, the claim is for a lens constructed of three groups of elements in a classic triplet configuration

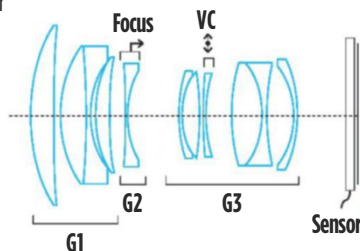
(a positive group followed by a negative group, then a negative group) in which a single element negative lens in the second group is moved to provide internal focusing and a single negative element towards the front of the third group is moved laterally to provide image stabilisation.

This is a useful innovation because the configuration allows these moving elements to be singlets without their movement adversely changing lens performance. The smallness of the elements, conferred by their central position, means that they are light, meaning less inertia, faster movement and thus more responsive AF and IS. Tamron's patent discusses the issues of designing a lens for a compact interchangeable lens camera and the design options discussed in the previously patented designs.

The nub of the problem is to find positions for the internal focus movement, the vibration correction movement and the aperture stop.

Generally, autofocus lenses try to avoid moving the complete lens, since it is heavy and that results in slow focus. Historically, this has been achieved using front cell focus – but as Tamron points out, in telephoto lenses the front cell is large, restricting autofocus speed and also making it impossible to seal the lens. The most common solution is to adopt internal focusing, which usually involves moving the last group (which is why the lens appears to 'back-off' into the mount as it is focused). The issue with this design is that the lens cannot be sealed at the back, and will often get dusty. It is argued therefore that by putting the internal focus in the middle, the lens can be sealed at both ends and a small focus element employed. By using the triplet configuration, where the central lens is not responsible for correcting aberrations in the other groups, the focusing element can be simple and small. Placing the focus movement there requires moving the vibration control to the front of the third group and the aperture stop just in front of it.

Since any direct copy of the published design is naturally covered by the claims, Tamron has protected the design as well as any other lens based around the same design concept.



Tamron's patent 2015-96915

Tamron's patent 2015-96915 covers a triplet configuration with small focus and stabilisation elements

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Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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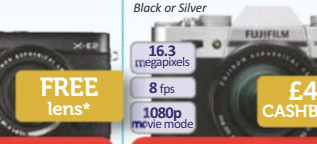
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Canon winter Cashback* offer ends 13.1.16
Sigma Cashback* offer ends 31.1.16

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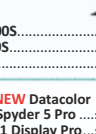


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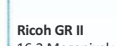
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Canon Cashback* offer ends 13.1.16



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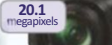


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Panasonic Cashback* offer ends 25.1.16



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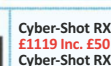
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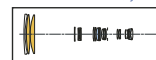
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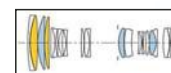
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24mm F3.5 L TSE	E+ / E++ £649 - £749
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28-105mm F3.5-4.5 USM	As Seen £59
28-135mm F3.5-5.6 IS USM	E++ £149
28-300mm F3.5-6.3 XR Di VC Tamron	E++ £279
28-75mm F2.8 XR Di Tamron	Mint- £229
28-200mm F2.8 ATX Pro Tokina	E++ £199
28-80mm F2.8-4 L USM	E- £349
28mm F2 ZE Zeiss	E+ £19
35-70mm F3.5-4.5 EF	E++ £35
35mm F1.4 L USM	E++ / Mint- £799 - £899
35mm F2.8 EX DN	E++ / New
40mm F2.8 STM	E++ £69
45mm F2.8 TSE-E	E++ £849 - £849
50-135mm F2.8 EX ATX Tokina	Ex Demo / E+
£329 - £399	
21mm F1.0 L USM	Mint- £2,999
50mm F1.2 L USM	E++ £799 - £889
50mm F1.4 USM	E++ / Mint- £199 - £219
50mm F1.8 EF II	E++ £55 - £59
50mm F1.8 EF Mk1	E+ / E++ £129 - £149
50-200mm F2.5 EF Macro	E++ £149
55-200mm F4.5-5.6 USM	E++ £59
55-250mm F4.5-6.3 EFS IS	E++ £99
60mm F2.8 EFS Macro	E++ £199

70-200mm F2.8 Di LD (IF) Macro Tamron	E++ £299
70-200mm F2.8 L IS USM	Mint- £849
70-200mm F4 L IS USM	E++ £599 - £649
70-200mm F4 L USM	E++ £339 - £349
70-300mm F4-5.6 Di Macro	E- £59
70-300mm F4-5.6 IS USM	E+ / E++ £199 - £239
70-300mm F4-5.6 L IS USM	E+ / E++ £599 - £649
70-300mm F4.5-5.6 DO IS USM E+ / E++ £299 - £399	
75-300mm F4-5.6 IS USM	E++ £219
75-300mm F4-5.6 IS USM III	E- £79
80-200mm F2.8 EF L	E- £399
80-200mm F4-5.6 EF III	E+ £49
80-200mm F4.5-5.6 USM	E- £49
85mm F1.2 L USM MkII	E++ / Mint- £999 - £1,089
85mm F1.4 IF MC Aspherical Samyang	E++ £169
85mm F1.8 USM	E++ / Mint- £199
100-300mm F4.5-5.6 USM	E- £79
100-400mm F4.5-5.6 L IS USM	E+ / E++ £649 - £729
100mm F2.8 USM	E- £239
100mm F2.8 L Macro IS USM	E++ £499
105mm F4.5 PE Macro	E++ £199
135mm F2 L USM	E++ £549
200-500mm F5-6.3 Di LD AF Tamron	E++ £489
200mm F2.8 L USM II	E++ £399
300mm F2.8 ATX SD Tokina	E+ £749
300mm F2.8 L IS USM	E++ £2,749
300mm F2.8 L USM	E++ £1,899
300mm F4 L IS USM	E+ / E++ £649 - £699
300mm F4 L USM	E- £449
400mm F2.8 L IS USM	E- £4189
400mm F2.8 L USM	E- £1,849
400mm F5.6 L USM	E++ £729 - £749
800mm F5.6 L IS USM	Mint- £7,495

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24-70mm F2.8 IF EX DG HSM	E+ / E++ £329 - £389
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28-70mm F3.5-4.5 AF	As Seen £249
300mm F4 Apo	E+ / E++ £149 - £199
50mm F1.4 EX DG HSM	Mint- £219
50mm F2.8 EX DG Macro	E++ £149
70-200mm F2.8 EX APO HSM	E+ / E++ £219 - £249
70-210mm F2.8 Apo	E+ £149
70mm F2.8 EX DG Macro	E+ / E++ £179 - £199
75-300mm F4.5-5.6 Apo	E- £29
100-300mm F4 Apo EX HSM	E- £279
105mm F2.8 EX DG Macro	E+ £179 - £189
120-300mm F2.8 EX DG OS HSM S	E++ £1,749
120-400mm F4.5-5.6 APO DG OS HSM	E+ / E++ £349
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135-400mm F4.5-5.6 Apo DG	E++ £179
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G1 Body only	E+ / E++ £169 - £199
G1 Body only + GA1 Mount Adapter	E- £229
21mm F2.8 G Finder	E++ £549
21mm F2.8 G + Finder - Black	E++ £549
28mm F2.8 G	E++ £289
35-70mm F3.5-5.6 G Vario	E++ £369 - £399
90mm F2.8 G	E++ £199 - £229
TLA140 Flash	As Seen / Mint- £20 - £59
TLA200 Flash	E++ £79

Contax SLR

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RXII Body Only	E+ £189
RX Body Only	E+ £149
Aria Body Only	E- £99
16MT7 Body Only	E+ / E++ £59 - £69
137MA Body Only	E- £69
137MD Body Only	E+ £35 - £39
139 Body Only	E+ £35 - £39
18mm F4 AE	E+ £249
28-70mm F3.5-4.5 MM	E++ £259 - £279
28-80mm F3.5-4.5 AF	E++ £249
28-85mm F3.5-5.6 AF	Unused / New £349 - £399
28-85mm F3.4 MM	E+ / E++ £229 - £269
35-70mm F3.4 MM	E++ £249
35mm F2.8 MM	E+ £139

45mm F2.8 MM	Mint- £249
50mm F1.4 AF	E++ £499
50mm F1.4 MM	E++ £199
50mm F1.7 AE	E+ / E++ £89 - £99
60mm F2.8 AE Macro	E- £299
70-200mm F3.5-4.5 AF	E++ £349
80-200mm F4 MM	E++ £179
85mm F1.4 AF	E++ £899
85mm F2.8 MM	E+ £249
100mm F2.8 AE	E++ £599
100mm F3.5 AE	E+ £179 - £199
100mm F3.5 MM	E+ £199
100mm F3.5 Planar	E++ £699
135mm F2.8 MM	E++ £199
180mm F2.8 AE	Unused £599
180mm F2.8 MM	E++ £349
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200mm F4 AE	Unused £449 - £499
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Powershot SX160 IS	Mint- £59
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Nikon Coolpix L27	Mint- £19
Coolpix L3	Mint- £79
Coolpix L320	Mint- £79
Coolpix L810	E++ £79
Coolpix P300	Mint- £109
Coolpix P50	E++ £59
Coolpix P510	E++ £59
Coolpix S4000	E++ £49
Coolpix S8000	Mint- £99

Panasonic DMC FZ30	E- £49
DMC FZ48 Black	E++ £99
DMC FZ7	E++ £49
DMC LF-1	Mint- £159
DMC LX1	E++ £69
DMC TZ30	E++ £59
DMC-FS4	E++ £39
DMC-FZ18	E- £49
DMC-FZ200 Black	E++ £199
DMC-LX1	E++ £49

Sigma DP2 Merrill Compact	E++ £279 - £289
DP3 Merrill Compact	Mint- £279
H21 Hood/Adapter	Mint- £15
V21 External Finder	Mint- £799

Sony DSC RX1	E++ £1,239
DSC-H400	E++ £99
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DSC-H55	E++ £39
DSC-H9	E- £49

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A550 Body Only	E++ £199
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Pro1 Body.....	E++ £249
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Olympus E-P1 + 14-42mm.....	E++ £99
E-P2 Black Body Only.....	E- £79
E-P2 Chrome Body Only.....	E++ £89
E-P3 Body Only - Black.....	E- £99
E-P2 Black + 14-42mm.....	E++ £129
E-P2 Black Body Only.....	Ex Demo £139
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127mm F3.5 KL.....	As Seen £79
140mm F4.5 C Macro.....	As Seen £79
180mm F4.5.....	As Seen £69
180mm F4.5 C.....	As Seen £75
250mm F4.5.....	As Seen / E++ £79 - £149

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50mm F4.5.....	Exc £350
50mm F4.5 W.....	E+ / E++ £189
65mm F4 L-A.....	E++ £249
75mm F4.5 Shift W.....	E- £399
75mm F4.5 SB L.....	E- £299
100-200mm F5.2 W.....	E+ / E++ £249 - £399
140mm F4.5 Macro W.....	E++ £259
150mm F3.5 W.....	E- £149
180mm F4.5 L SB.....	E++ £249
180mm F4.5 W.....	As Seen £89
180mm F4.5 WN.....	As Seen / E- £89 - £129
250mm F4.5.....	Exc / E- £129
250mm F4.5 W.....	E+ / E++ £149 - £179
360mm F6.....	E- £169
120 Pro II Mag.....	E++ £75
120 Pro Mag.....	E- £59
120 Pro Mag (6x4.5).....	E- £145
AE Prism Finder.....	As Seen / E++ £79 - £179
PD Prism Finder.....	As Seen / Exc £79
Polaroid Mag (RZ67).....	E++ £29
Polaroid Mag (RZ67).....	E- £229

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F6 Body + MB40 Grip.....	E++ £799
F6 Body Only.....	E- £699
F5 Body + DA-300 Action Finder.....	E- £349
F5 Body Only.....	As Seen / E+ £149 - £299
F100 Body Only.....	E++ £149
F90 Body Only.....	As Seen £29
F80 Chrome Body Only.....	E- £39
10-24mm F3.5-4.5 G AFS DX.....	E- £449
10-55mm F2.8 G AF ED DX Fisheye.....	Min- £349
12-24mm F4 AF PRO SD Tokina.....	New £345
12-24mm F4 ATX PRO SD Tokina.....	E++ £249
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14-24mm F2.8 G AFS ED.....	Min- £989
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16mm F2.8 AFD Fisheye.....	E++ £469 - £499
17-50mm F2.8 XR Di II Tamron.....	E- £159
17-50mm F2.8 XR Di II VC LD Tamron.....	E++ £249
17-55mm F2.8 G AFS DX IFED.....	Exc / E++ £349 - £439
18-105mm F3.5-4.5 G AFS ED DX VR.....	E++ / Min- £129 - £149
18-135mm F3.5-5.6 AFS DX.....	E- £119
18-140mm F3.5-5.6 AF-S G ED VR DX.....	Min- £279
18-200mm F3.5-5.6 G AFS DX VR.....	Exc £39
18-270mm F3.5-6.3 Di II VC PZD Tamron.....	E- £189
18-270mm F3.5-6.3 Di VR Tamron.....	E- £149
18-55mm F3.5-5.6 AFS.....	E- £49
18-55mm F3.5-5.6 AFS II.....	Min- £59
18mm F3.5 ZF.2 Zeiss.....	E++ £699
20-35mm F2.8 AFD.....	Exc / E- £249 - £449
20-35mm F2.8 ATX Pro Tokina.....	E++ £269
20mm F2.8 AFD.....	E++ £279
20mm F3.5 Color Skopar SLII Voigtlander.....	Min- £279
21mm F2.8 ZF.2 Zeiss.....	E++ £749
24-120mm F3.5-5.6 ED AFD.....	E- £39
24-120mm F4 AFS ED VR.....	E++ £499
24-70mm F2.8 G AFS ED.....	E- / Min- £349 - £399
24-85mm F3.5-4.5 G AFS.....	E++ £149
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M Monochrome Black Body Only.....	E++ /
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M9 Black Body Only.....	E++ £2,199
M9 Steel Grey Body Only.....	E+ / E++ £1,999 - £2,399
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M8 Chrome Body Only.....	E- £699
M7 0.72x (Test) Black Body Only.....	E++ £1,499
M7 0.72x Chrome Body Only.....	E++ £1,499
M6 0.72x 'Panda' Body Only.....	E- £849
M6 0.72x Black Body + Winder M.....	E- £699
M6 0.72x Black Body.....	E- £699 - £749
M5 Black Body Only.....	E- £499
M4P Anniversary Chrome + 50mm F2.....	E++ £1,789
M4 Chrome Body Only.....	E- £599 - £699
M2 Chrome Body Only.....	Exc / E- £399 - £649
16/18/21mm F4 Tri Elmar 6bit Asph + Finder.....	E++ £2,789
18mm F3.8 Asph M Black.....	E++ £1,599
21mm F2.8 Asph M Black.....	E++ / Min- £1,449 - £1,499
21mm F2.8 Asph M Black 6bit.....	E++ £1,499 - £1,550
21mm F2.8 M Black.....	E+ / E++ £1,089 - £1,199
21mm F3.4 Super Elmar.....	Min- £1,799
21mm F4 Chrome + Finder.....	E+ £1,149
24mm F1.4 Asph M - Black.....	E- £3,389
24mm F2.8 Asph M Black.....	Exc / E++ £989 - £1,349
24mm F2.8 Asph M Black 6bit.....	E++ £1,489
28/35/50 F4 Tri Elmar.....	E++ £2,399
28mm F2 Asph M Black.....	E+ £1,399
28mm F2 Asph M Black 6bit.....	E- / Min- £1,589 - £1,595
28mm F2.8 M Black.....	E- £689
35mm F1.4 Asph M Black.....	E+ £1,689
35mm F1.4 Asph M Black 6bit.....	E++ /
Min- £2,689 - £2,749	
35mm F1.4 Black.....	E- £899
35mm F2 Asph M Black 6bit.....	Min- £1,395 - £1,599
35mm F2 Asph M Chrome.....	E+ £1,289
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50mm F2 M Black.....	E++ £989
50mm F2 M Black 6bit.....	E++ / Min- £1,099 - £1,149
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50mm F2.8 Chrome.....	E- £249
50mm F2.8 M Chrome.....	E++ £549
65mm F3.5 Elmar.....	E+ / E++ £249 - £299
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90mm F2 Apo M Black 6bit.....	E++ / Min- £1,879 - £1,899
90mm F2 Black.....	E+ / E++ £449 - £639
90mm F2 M Chrome.....	E- £949
90mm F2.4 M Black 6bit + Hood.....	Min- £1,249
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90mm F2.8 Black.....	E- £399
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21mm F4 R 3cam.....	E- £599
21mm F4 ROM.....	E- £599
24mm F2.8 ROM.....	E++ £899 - £999
28-70mm F3.5-4.5 R 3cam.....	E- £299
28mm F2.8 PCS Shift.....	E++ £849
35-70mm F3.5 R Japan.....	E- £249
60mm F2.8 Macro ROM.....	E- £549
60mm F2.8 R Macro + Tube.....	E- £349
70-210mm F4 R 3cam.....	E++ £349
70-350mm F4.5.....	E- £169
75-200mm F4.5 R 3cam.....	E+ £129 - £149
80-200mm F4 ROM.....	E++ £649
80-200mm F4.5 R 3cam.....	E+ £189 - £199
100mm F2.8 Apo Macro 3cam.....	Min- £1,299
100mm F2.8 Apo Macro ROM.....	E++ £1,249
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105-280mm F4.2 Vario ROM.....	E+ £2,499

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55-110mm F4.5 N.....	E- £159
55mm F2.8 C.....	E- £79 - £99
75-150mm F4.5 C.....	E- £249
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80mm F2.8 N.....	E- £79



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D750 Body £150 PX Bonus	£1,499	16-85mm f3.5-5.6 VR DX	£399	35mm f1.8 G ED	£399	PC-E 24mm f3.5	£1,479
D750 + 24-120mm f4	£1,877	18-35mm f3.5-4.5	£489	35mm f1.4 G	£1,295	PC-E 45mm f2.8	£1,399
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D610 + 24-120mm f4	£1,769	18-200mm f3.5-5.6 VR II DX	£549	50mm f1.4 G	£275	1.4x TC-14 E III Converter	£429
D7200 Body	£775	18-300mm f3.5-5.6 VR DX	£649	58mm f1.4 G	£1,135	SB910 Speedlight	£339
D7200 + 18-105mm VR	£929	24-70mm f2.8E ED VR	£1,849	85mm f1.8 G	£339	SB700 Speedlight	£229
D7100 Body	£619	24-120mm f4 VR	£729	85mm f1.4 G	£1,149	SB-R1C1 Commander	£549
D7100 + 18-105mm VR	£799	28-300mm f3.5-5.6 VR	£649	NEW 300mm f4 EPFED VR	£1,639	SU-800 Commander Unit	£269
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		70-200mm f4 VR	£859	85mm f3.5 Micro VR DX	£349	UK STOCK UK STOCK	

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H5D-50c	£17,598
H5D-50c Wi-Fi	£18,354
H5D-50c Multi-Shot	£26,779
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H5D-200 Multi-Shot	£27,858
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100mm f2 Makro	£1,346
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Hasselblad 28mm f4 HCD	£2,275
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10x32 Ultravid HD-Plus	£1,375
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10x42 Trinovid	£995
8x42 Ultravid HD	£1,399
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8x42 Ultravid HD-Plus	£1,485
10x42 Ultravid HD-Plus	£1,529
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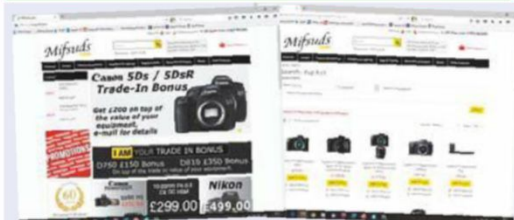


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L IS USM

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120 RFH Pro I.....£69
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65 F4 box M.....£399
90 F3.5 W M-Box.....£299
127 F3.5 box.....£299
180 F4.5 W box.....£199
Pro shade.....£49

MINOLTA/SONY DIGITAL USED

Sony RX100 III box.....£399
Sony RX10 MKII M-Box.....£899
Sony A7 R + grip.....£849
Sony A900 body box.....£699
Sony A350 body.....£139
Sony VGB30AM.....£79
Sony VC-C77AM M-Box.....£149
Sony VGC70AM.....£139
Sony HVL56AM flash.....£189
Sony HVL542AM flash.....£149
Sony HVL520AM flash.....£79
Sony HVL32X flash.....£199/399
F45 body.....£299
F801s body.....£39
F801 body.....£29/59
F601 body.....£29
12-24 F4 DX.....£449
14-24 F2.8 AFS.....£999
16 F2.8 AFD M-Box.....£529
16-85 F3.5/5.6 AFS VR.....£299
17-35 F2.8 AFS.....£849
17-55 F2.8 AFS.....£449
18-55 F3.5/5.6 VR.....£99
18-135 F3.5/5.6 AFS DX.....£149
18-200 F3.5/5.6 VR DX M.....£299
18-200 F3.5/5.6 AFS VR.....£399
20 F2.8 AF.....£299/329
24 F1.4 AFS M-Box.....£899
24 F2.8 AFD.....£299
28 F3.5/5.6 AFS.....£129
24-70 F2.8 AFS box.....£899/999
24-120 F3.5/5.6 AFS VR.....£299
28-70 F2.8 AFS box.....£699
28-90 F3.5/6.3 G Mint box.....£69
28-85 F3.5/4.5 AF.....£119
28-105 F3.5/4.5 AFD box.....£149
35-70 F4.....£39
35-70 F3.5/4.5.....£25
35-80 F4.5/6.....£25
35-105 F3.5/4.5.....£99
50 F1.7 AF.....£89
50 F2.8 macro.....£169
75-300 F4.5/5.6.....£99
100-300 F3.5/5.6 APO.....£169
500 F8 mirror.....£149
VC9 grip.....£149
VC700 grip.....£49
RC1000S/L cord.....£15
AW90.....£49
MD90 + BP90-M.....£79

SONY LENSES USED

16-35 F2.8 ZASSM box.....£899
16-50 F2.8 SSM.....£349
16-70 F4 ZA OSS M-Box.....£599
18-55 F3.5/5.6 SAM.....£59
18-200 F3.5/5.6 DT.....£199
24-70 F2.8 ZE SSM.....£799/899
FE90 F2.8 G OSS M.....£749
70-400 F4/5.6 SSM 11.....£1149
1.4x conv M-Box.....£249
150 F4.5 M.....£499
210 F8 + VF box M.....£399
Panoramic kit.....£49

Used Canon

300mm f2.8 L IS USM

£2999

50 F1.4.....£149

50 F2.8 EX DG mac.....£149
55-200 F4/5.6.....£69
70-300 F4/5.6 DG OS.....£189
600 F8.....£299
1.4x EX DG conv.....£149
TAM 60 F2.8 mac.....£239
TAM 70-200 F2.8 Di.....£449
TAM 90 F2.8 Di.....£249
TOK 17 F3.5 ATX Pro.....£299
Teleplus 1.4x conv.....£69
Teleplus 2x conv.....£79
Kenko 1.4x Pro 300DG.....£149
Min 3600HSD.....£139
Min 5400HS.....£69
Min 5600HSD M.....£99
NIKON DIGITAL AF USED
D4 body box.....£2899
D3s body box.....£1899
D3X body box.....£1899
D3 body box.....£1299
D2Xs body box.....£399
D2X body box.....£299
D800E body box.....£1199
D800 body box.....£1199
D700 body box.....£599/699
D610 body box.....£849
D600 body M-Box.....£299/299
D7200 body box.....£199
D7200 body M-Box.....£699
D100 body box.....£549
D7000 body.....£299
D5000 body.....£169
MBD-15 M-Box.....£149
MBD-10 grip M-Box.....£149
Coolpix P7800 compact.....£249

NIKON AF USED

F45 body.....£349
F4E body.....£299
F45 body.....£199/399
F801s body.....£39
F801 body.....£29/59
F601 body.....£29
12-24 F4 DX.....£449
14-24 F2.8 AFS.....£999
16 F2.8 AFD M-Box.....£529
16-85 F3.5/5.6 AFS VR.....£299
17-35 F2.8 AFS.....£849
17-55 F2.8 AFS.....£449
18-55 F3.5/5.6 VR.....£99
18-135 F3.5/5.6 AFS DX.....£149
18-200 F3.5/5.6 VR DX M.....£299
18-200 F3.5/5.6 AFS VR.....£399
20 F2.8 AF.....£299/329
24 F1.4 AFS M-Box.....£899
24 F2.8 AFD.....£299
28 F3.5/5.6 AFS.....£129
24-70 F2.8 AFS box.....£899/999
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28-105 F3.5/4.5 AFD box.....£149
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50 F1.8 AFD.....£99
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70-200 F2.8 AFS VR.....£749
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80-200 F2.8 early.....£249/329
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80-400 F4.5/5.6 VR.....£599
85 F1.4 AFS M-Box.....£999
85 F1.8 AFD M-Box.....£269
85 F1.8 AF.....£169
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105 F2.8 AFD.....£399
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300 F4 AFS box.....£599
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Used Canon

300mm f4 L IS USM
box

£699

500 F4 AFS VR.....£4799

500 F4 AFS MK1.....£2699/2999
TC14EII box.....£239
TC17EII box.....£239
TC20EII M-Box.....£289
TC20E box.....£149
Kenko MC7.....£69
SIGMA NAF USED
10-20 F4/5.6 DG HSM.....£199
12-24 F4.5/5.6 DG box.....£399
18-50 F2.8 EX DC Mac.....£199
18-125 F3.5/5.6.....£99
18-250 F3.5/6.3 DC mac OS.....£199
28-300 F3.5/6.3 early.....£129
50 F1.4 DG Mint.....£199/239
50 F2.8 EX.....£119
50-150 F2.8 EX OS M-Box.....£399
50-500 F4/6.3 DG OS.....£649
50-500 F4/6.3 DG.....£499
70 F2.8 EX Macro.....£149
70-300 F4/5.6 Apo DG.....£999
105 F2.8 EX DG.....£229
120-400 F4/5.6 DG OS.....£449
170-500 F5.6/6.3.....£349
1.4x EX DG M.....£139
1.4x EX conv.....£199
2x EX DG.....£159

TAMRON NAF USED

10-24 F3.5/4.5 DIII.....£229
17-35 F2.8/4.....£169
70-200 F2.8 XR DI.....£199
18-250 F3.5/6.3.....£169
24-70 F2.8 DC.....£499
70-300 F4/5.6.....£79
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TOK 11-16 F2.8 ATX Pro.....£349
TOK 12-24 F4 ATX DX.....£399
TOK 80-400 F4.5/5.6 ATX.....£249
ZEISS 21 F2.8 ZFII.....£899
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SB-24.....£49
SB-25.....£49
SB-28.....£69
SB-80DX.....£79
SB-800 box.....£189
SB-700 M-Box.....£199
SB-900.....£269
SB-80 batt pack.....£149
DR-6 angle finder.....£199
DR-3 angle finder.....£69
MB-16 M-Box.....£89
MB-23 (fits F4).....£79
MC-30 remote.....£399
MD-23 (date back used).....£79

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F chr + Photonic head.....£249
F2 + DP-1 L.....£199
F3HP body.....£1199
F3 body.....£149
FM2n body chr.....£179
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EM body.....£299
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28 F3.5 AIS.....£99
28-85 F3.5/4.5 AIS.....£199
35 F2.8 AIS.....£199
35-70 F3.5/4.5 AIS.....£149
105 F3.5/4.5 AIS.....£199
45 F2.8 E silv M.....£269
50 F1.8 AFD.....£139
50 F1.8 AIS pancake.....£139
85 F2 AI.....£199
180 F2.8 AIS ED scruffy.....£149
200 F4 AIS macro.....£279
200 F4 AIS.....£149
200 F4 AI.....£299
500 F8.....£299
600 F5.6 ED AIS.....£799
TC14A.....£129
TC14B.....£149
TC200.....£149
TC201.....£169
PN-11 box.....£99
SK-17 TTL lead.....£25
DW-4 6x mag find fit F3.....£99
PK12K-12 ext tube ea.....£29

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E3 body box.....£349
E300 body.....£699
11-22 F2.8/3.5 M.....£399
12-60 F2.8/4 SWD.....£399

Used Canon

400mm f2.8 L IS USM

£3799/3999

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14-45 F3.5/5.6.....£89
14-50 F3.8/5.6.....£199
14-54 F2.8/3.5.....£179
35 F3.5.....£99
40-150 F4/5.6.....£49
50 F2 macro.....£299
70-300 F4/5.6 box.....£179
25mm ext tube.....£79
Sigma 105 F2.8 EX DG M.....£249
FL-36R flash.....£99
FL 36 flash.....£79
OLYMPUS PEN USED
OMD EM1 body M-Box.....£699
OMD E-M5 body box.....£349
OMD EM10 body.....£329
Pen E-PM1 + 14-42 M.....£149
Pen E-PM1 body.....£99
Pen E-P3 body.....£169
17 F2.8.....£129
HLD-6 grip.....£99
PANASONIC DIGITAL USED
LX5 compact.....£129
LX5 viewfinder.....£99
G3 body.....£129
GF1 body.....£79
14 F2.5.....£169
14-42 F3.5/5.6.....£79
14-45 F3.5/5.6.....£179
20 F1.7.....£199
45-175 F4.5/5.6 M-Box.....£239
100-300 F4/5.6.....£349
BG-GH3 grip.....£149
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DBG2 grip.....£69

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17-70 F4 SDM M-Box.....£349
18-55 F3.5/5.6.....£29
18-250 F3.5/6.3.....£179
20-35 f4 box.....£269
28-70 F4 AI.....£59
28-80 F3.5/5.6.....£49
28-90 F3.5/5.6 FA.....£69
40 F2.8 Limited M.....£249
50-135 F2.8 SDM.....£499
55 F1.4 SDM M.....£499
55-300 F4.5/5.8 ED box.....£229
70 F2.8 Limited.....£349
70-200 F4/5.6.....£69
70-300 F4/5.6.....£79
SIGMA PKAF USED
10-20 F4/5.6 EX DC.....£239
12-24 F4.5/5.6 EX DG Mint.....£499
35 F1.4 Art box.....£499
35 F2.8 EX DG M-Box.....£329
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645N body.....£399
120 Insert.....£49
PENTAX 645MF USED
645 + 75 F2.8.....£249
645 body + insert.....£199
45-85 F4.5.....£299
55 F2.8.....£249
150 F3.5 EX+.....£149
200 F4.....£149
120 Insert M-Box.....£49
PENTAX 67 USED
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165 F4 leaf latest.....£249
200 F4 latest.....£169
200 F4 early.....£99
300 F4 early scruffy.....£299
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NX300 + 18-55.....£249
NX10 + 18-55.....£249
30 F2 pancake M-Box.....£159
50-200 F4.5/5.6 III M-Box.....£139
60 F2.8 SSA M-Box.....£329
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PGI72 Pixma Pro 10 Originals: Set of 10 Colours 14ml each £94.99 Compatible: Set of 10 Colours 14ml each £9.99	No.18 Daisy Inks Originals: No.18 Set of 4 £22.99 No.18 Black 5.2ml £7.99 No.18 Colours 3.3ml each £5.99 No.18XL Set of 4 £42.99 No.18XL Black 11.5ml £14.99 No.18XL Colours 6.6ml each £11.99 Compatible: No.18 Set of 4 £14.99 No.18 Black 12ml £3.99 No.18 Colours 12ml each £3.99
CLI42 Pixma Pro 100 Originals: Set of 8 Colours 13ml each £74.99 Compatible: Set of 8 Colours 14ml each £9.99	No.24 Elephant Inks Originals: No.24 Set of 6 £41.99 No.24 Colours 4.6ml each £7.99 No.24XL Set of 6 £64.99 No.24XL Colours 8.7ml each £11.99 Compatible: No.24 Set of 6 £22.99 No.24 Black 7ml £3.99 No.24 Colours 7ml each £3.99
CLI8 Pixma Pro 9000 Originals: Set of 8 Colours 14ml each £74.99 Compatible: Set of 8 Colours 14ml each £3.99	No.26 Polar Bear Inks Originals: No.26 Set of 4 £29.99 No.26 Black 6.2ml £8.99 No.26 Colours 4.5ml each £7.99 No.26XL Set of 4 £49.99 No.26XL Black 12.1ml £14.99 No.26XL Colours 9.7ml each £13.99 Compatible: No.26 Set of 4 £14.99 No.26 Black 10ml £3.99 No.26 Colours 7ml each £3.99
PGI9 Pixma Pro 9500 Originals: Set of 10 Colours 14ml each £84.99 Compatible: Set of 10 Colours 14ml each £4.99	T0481-T0486 Seahorse Inks Originals: Set of 6 Colours 13ml each £69.99 Set of 6 Colours 13ml each £16.99 Compatible: Set of 6 Colours 13ml each £19.99 Set of 6 Colours 13ml each £3.99
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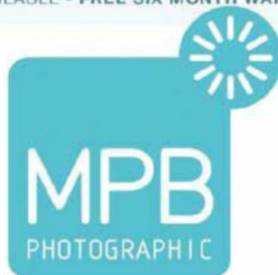
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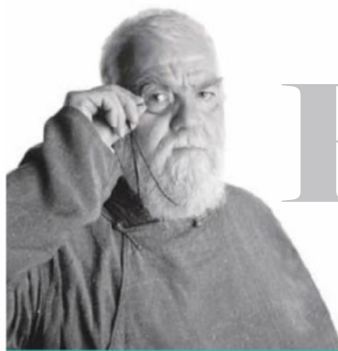
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Final Analysis

Roger Hicks considers...

An image from the Daimon series, by Laura Majolino

Laura Majolino exhibited at the Arles festival in France in 2015. The pictures I saw were superb, and brought to mind the golden age of Hollywood, a by now semi-mythical era of black & white movies. When I got home, I went to her website and found that such pictures were only a small part of her *oeuvre* to date. So I decided to use a picture from this series instead. This illustrates the interdependence of exhibitions and websites. I'd never have discovered her website by chance, without the exhibition, but equally, without her website I'd never have found this.

A daimon is not quite the same as a demon, although it comes from the same Greek root. Rather, it is more like a genius (in the original sense): a semi-divine being or personal spirit or inspiration. These pictures have a real fairytale quality, but they also echo actual history, when children worked and indeed often married as soon as they were able. They were not treated as a separate species, but as small people with their own lives and responsibilities. Their clothes, too, were normally miniature, cut-down or cast-off adult clothing – although not all the clothes in the 'Daimon' series are from the far past.

Fairytale quality

Every child is accompanied by what our mediaeval ancestors might have regarded as a familiar, a spirit in the shape of an animal. I have to confess that I am more than a little shaky when it comes to distinguishing between ferrets, weasels and polecats, but the animal here is probably one of those. Another picture I almost chose was of a young gangster in a 1920s suit with a white mouse. Then there's the girl wondering whether to kiss the frog. So much for never working with children or animals!

Part of the fairytale-ness of these pictures is their exquisite technical quality. They are superbly and softly lit, perfect in tone and texture: we can almost feel and smell the wool, the leather, the fur. They clearly owe a good deal to Laura's commercial and advertising experience, a 'benevolent circle' in which art and



© LAURA MAJOLINO

commerce meet, and both win. We can imagine these pictures as illustrations in a very expensive book, kept at grandma's house, that the children are allowed to see only on Sundays, dressed in their best.

As so often when dealing with contemporary photographers, I had enormous difficulty in choosing just one

picture. Visit www.lauramajolino.com to see why. More than 20 years after Laura first opened her studio in Milan, Italy, she is as fascinated by photography as ever, mixing commercial work with this sort of thing. She remains a true 'amateur photographer', taking pictures for the love of the art and craft.





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